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THE ART AMATEUR



DEVOTED TO
ART IN THE
HOUSEHOLD
CONTENTS

FRONTISPIECE:

Virgin, Infant Jesus, and St. John The Baptist 1

MY NOTE BOOK:

Monument to De Ternay and Rochambeau—Mr. Edward Brandus' Collections—Mr. R. K. Ryland Won the Jacob H. Lazarus Scholarship—Mr. Edward H. Blashfield Has Completed His Mural Painting—Exhibition at Pratt Institute—Exhibition by Prominent Artists at Delmonico's—New Wing of the Metropolitan Museum of Art—Sale of Mme. Lelong's Collection—The January Marquand Sale—Columbia University School of Architecture's Dinner—Mr. William H. Fuller Dead—Sculptural Scheme of the Louisiana Purchase Exposition—Painting by Mr. F. K. M. Rehn—Exhibitions at the Knoedler Galleries—Pictures by Raffaelli's New Process—The Union League Club's Exhibition—Exhibit at Copley Hall 1-5

GALLERY AND STUDIO:

Flower Analysis 6
Painting of Snow and Ice 7
Seasonable Suggestions for the Yuletide Shopper 8
Pen Drawing by Ellen Grande 9
Exhibitions 11
Bent Iron Work 12
Art Notes 12
Suggestions for the Metal Worker 14
For the Opera Season 16
How to Decorate Lamp Shades 18
A New Edition of a Rare Book 20

HOLIDAY PUBLICATIONS:

Review of Christmas Books and Magazines. 21

ANSWERS TO CORRESPONDENTS 26

COLORÉD STUDY—"One for You."

SUPPLEMENT DESIGNS:

Oak Leaves and Acorns for Wood Carved Frame—Pine Cone Hanging Bracket for Wood Carving—Rose Design for Towel Rack—Sketch of Towel Rack Showing Construction—Pen Study of Oak, to Assist the Wood Carver.

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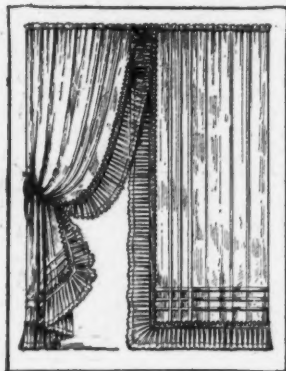
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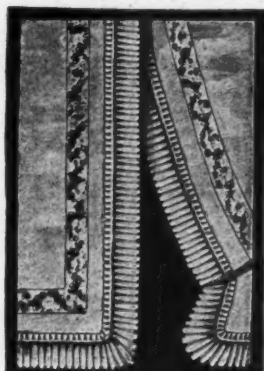
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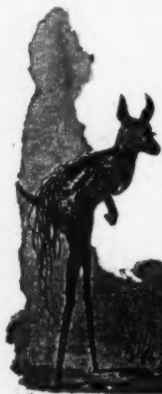
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The drawing by Jessie Willcox Smith, reproduced above, was awarded first prize of Six Hundred Dollars in an artists' competition conducted by The Procter & Gamble Co.

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DECEMBER, 1902

VOL. 48—No. 1

NEW YORK AND LONDON

{ WITH 5 SUPPLEMENTARY PAGES
INCLUDING COLOR PLATE



VIRGIN, INFANT JESUS, AND ST. JOHN THE BAPTIST, BY W. BOUGUEREAU.

[Copyright, by John W. Van Oost, New York and London]

MY NOTE BOOK



DOZEN sketch models, made by French sculptors, to compete with American designs for the \$15,000 bronze monument to be erected at Newport in memory of Admiral de Ternay, are expected soon to arrive in this country. Admiral de Ternay commanded the French fleet that in 1780 brought Rochambeau and his troops to the aid of Washington and Lafayette; he died and was buried at Newport, the grave in the cemetery of Trinity Church now being marked only by a simple slab.

Interest in this dignified figure of early American history was revived when the Rochambeau delegates made a Newport pilgrimage last spring, and now the Cercle Littéraire Franco-Américain, of this city, has opened a subscription for the proposed monument to both De Ternay and Rochambeau. Of this fund, Miles O'Brien has become treasurer. The monument is to be erected on a site obtained from the authorities, through the Mayor of Newport, Patrick Boyle. Lorillard Spencer, the present owner of the property, on which an old French fort stands, has offered to supply the stone from that fort to form a base for the monument. The corner stone has already been laid, and it only remains for more subscriptions to be received, for the contract to be awarded for the bronze statue.

President H. H. Kane, of the Cercle Littéraire, has named the following committee to take charge of the project:

Charles D. Kimball, Governor of Rhode Island; Patrick Boyle, Mayor of Newport; Elisha Dyer, ex-Governor of Rhode Island; Gen. George O. Eaton, U. S. A., New York; Gen. R. W. Woodbury, Denver; Rev. Edward Everett Hale, Boston; John Austin Stevens, Newport; Miles O'Brien and John D. Crimmins, New York.

The headquarters of the Cercle Littéraire Franco-Américain is at 138 West Thirty-fourth street.

* * *

MR. EDWARD BRANDUS, who has lately returned from his summer trip abroad, has brought with him a number of important examples of the early French, English and Dutch schools. He shows in particular an exceptionally interesting portrait of the Princesse de Condé, from the collections of the Comte de Dampierre and the Marquis d'Argez, the last Chamberlain of Napoleon III., whose collection was sold after his death at his château near Dreux. The portrait, which is beautifully preserved, is an exceptionally delightful and characteristic example of the great French painter—fresh in color, sweet in expression and beautifully painted as to details. Mr. Brandus has also a very interesting pair of portraits by Van der Helst, exceptionally well preserved, of M. and Mme. van Daems. These portraits have a romantic history. M. van Daems was, in 1630, one of the great merchants of Amsterdam. He failed, and among his creditors was the rich banker, M. van Rysell. M. van Daems sold all his goods for the benefit of his creditors, practised such economy and evidenced such honesty that the rich banker gave him every encouragement and became his firm friend. During the period that M. van Daems was laboring to liquidate his indebtedness, which he succeeded in accomplishing, he met the young Miss Esther van Rysell, the daughter of the banker. She became attached to him, and with the consent of her father married him in 1632.

This marriage entirely restored the fortunes of

M. van Daems, who in the following year was made the syndic of the Drapers' Corporation of Amsterdam. At this time Van der Helst painted the portraits of himself and wife. The portraits belonged for more than a century to the family of the Marquis de Abzac.

* * *

MR. R. K. RYLAND, of Mississippi, who has just won the Jacob H. Lazarus scholarship for the study of mural painting, which provides a fund of \$2,000 to enable a student to spend twenty-two months in Rome and a year in other European art centres, will soon sail to take up his studies in Rome. Mr. Ryland had only six competitors. Mr. Duncan Smith, of Virginia, who, with Mr. Ryland, is a pupil of the Art Students' League, received honorable mention. The subject of the competition was "Spring," and Mr. Ryland's design represents an ideal landscape, with a graceful woman in the centre carrying a basket of flowers, nymphs holding floral garlands on each side and some cupids surrounding them. The figure-work in Mr. Smith's design is rather better than that of Mr. Ryland's, but the former has better atmosphere and color. The work of Puvis de Chavannes was the inspiration of both designs.

* * *

MR. EDWARD H. BLASHFIELD has recently completed a large mural painting for the ceiling of the music room in the beautiful residence of Mr. Adolph Lewisohn, No. 5 West Fifty-seventh street, of which Mr. Arnold W. Brunner was the architect. Mr. Lewisohn desired more of a picture than the usual indefinite allegorical composition, and Mr. Blashfield has well succeeded in producing the effect of a painting, while making the work essentially decorative. The central idea of the painting is the passing of a procession representing music in its various forms with the wind through ethereal space. This procession is made up of several groups of life-sized figures, all well and strongly drawn and with good movement. Leading the procession is a group of three female figures representing antique music. Two of these are Greek and are playing the lyre, one of them the old turtleback and horns form of the instrument. The third is an Egyptian, who shakes a sistrum, or antique rattle, as she moves. There follows next pastoral music, represented by a graceful girl, clad in purple, playing a shepherd's pipe. Then comes dramatic music, personified by a tall young woman carrying the comic and tragic masks.

Popular music is represented by a group—a finely formed woman, beautifully drawn and clad in a transparent dress of Nile green, shot with gold, and a youth with a lute, followed by a maiden in a gown of gold brocaded with black, representing folk song. Martial music is personified by a youth clad in complete armor of gray steel, with greenish reflection from the sky, and bearing an old military circular trumpet, and dance music by a cupid with cymbals, evidently introduced to balance the composition. In the centre of the painting and behind the central group a male figure, mounted on Pegasus and playing the lyre, personifies music in general. His drapery of shell pink is blown up and before him by the following wind, and contrasts against the green gray sky in the background. The color notes of the picture are green and shell pink, and the sky is greenish gray. The color is soft and harmonious, and the entire composition in drawing, color and feeling adds much to Mr. Blashfield's deserved reputation as one of America's foremost mural painters.

* * *

AN exhibition of a group of water colors by Mr. Henry B. Snell is now in progress in the galleries of the Pratt Institute, in Brooklyn. Mr. Snell is one of the most facile and intelligent handlers of the

The Art Amateur

lighter medium in this country, and the thirty-one examples of his work shown in Brooklyn, and which will remain on exhibition until December 13 inclusive, are a delight not only to the large number of his admirers but to all true art lovers. There are two or three landscapes, two still lifes and one figure of a young woman, but the majority are pictures of sea and shore, for Mr. Snell is essentially a lover of the sea and its borders.

* * *

THE collection of paintings by prominent artists formed by the late General Charles M. Reed, of Erie, Pa., will be placed on exhibition in the winter garden of Delmonico's on December 9, 10, 11 and 12, prior to the sale in the ballroom on Friday evening, December 12. The sale will be conducted by Mr. Charles E. Smith, of the Knickerbocker Auction Rooms. There are two important Schreyers, two Meyer Von Bremens and examples of Ten Kate, Hugues-Merle, Casanova, Jansen, Munier, and Verboeckhoven.

* * *

THE new wing of the Metropolitan Museum of Art will not be opened until after the holidays. The Executive Committee will decide upon the exact date at its next meeting, to be held late in December. The wing is nearly in readiness for opening. Many of the exhibits have been installed and others are being rapidly added.

* * *

THE catalogue of the first part of the collection of the late Mme. Lelong, who was a well-known dealer in antiquities in Paris and gathered together a splendid private collection, like Spitzer and Gavet, has just been received by Messrs. Durand, Ruel & Co. Other sales of Mme. Lelong's belongings will take place later. She left a large sum in cash besides this collection, which is said to be worth several millions of francs. She was the widow of a noted musician, and bequeathed the proceeds of the sale and the money she left to the Society of Musicians. She had no relatives.

* * *

A CATALOGUE de luxe of the Marquand pictures and art treasures to be sold by the American Art Association in January is in course of preparation and will be profusely illustrated by photogravures produced in the best manner, and printed on imperial Japan vellum, and several color plates. The descriptive matter and interesting prefatory notes to the various departments will be by Charles H. Caffin, John K. Mumford, Roger Riordan, Tozo Takayanagi, Dr. George N. Olcott, Fitz Roy Carrington, J. O. Wright, and other well known art writers and authorities, and preceded by an introductory note written by Russell Sturgis. The volume will be of quarto size, bound in thick imperial Japan vellum, with an embossed cover title, especially designed by B. Goodhue, architect, Boston. Subscribers to the de luxe catalogue (limited to 250 copies) will be supplied at a price not exceeding the cost of production, and in the order in which applications are received, the manager reserving the right to increase the subscription price without advance notification.

Among the illustrations will be the following:—"The Late Henry G. Marquand," after portrait by John S. Sargent, R. A. (frontispiece); "The Hon. Mrs. Stanhope," Sir Joshua Reynolds; "Mrs. Wells," George Romney; "Countess of Nottingham," Sir Joshua Reynolds; "Mrs. Gwyn," John Hoppner; "Peg Woffington," John Russell; "Young Shelley," John Hoppner; "Charles Lamb," Sir Henry Raeburn; "Ladv Almeria Carpenter," John Hoppner; "The Shy Child," George Romney; "Dedham Vale," John Constable; "Old Mill on the Yare," "Old Crome," "Peterhof," "Katz Castle with Rheinfels"

and "From Ehrenbreitstein," J. M. W. Turner; "The Porlington Oak," "Old Crome," "Landscape," Theodore Rousseau; "Landscape and Cattle," Constant Troyon; "Reading Homer," Sir Laurence Alma-Tadema; "Decorative Panel," Lord Leighton; "Mariana; Measure for Measure," Edwin A. Abbey; "Amo te, Ama me," Sir Laurence Alma-Tadema; "Last Visit to Milton," George H. Boughton; group of antique Chinese peachblossom specimens, antique Chinese sang-de-boeuf vases, blue and white hawthorn mantel garniture, group of antique Chinese turquoise blue vases, group of antique Chinese flambé vases, Japanese gold lacquers and Daimio sword, group of old Japanese pottery vases, old Japanese pottery statuette, bowls and vases and group of ancient Greek and Roman glass.

* * *

To celebrate the twenty-first anniversary of the establishment of the School of Architecture of Columbia University and to honor its founder, Prof. William R. Ware, a dinner was held at the Academy of Fine Arts recently. It was attended by 150 of the leading architects of the city, and by the members of the classes in architecture in Columbia University. An exhibition of the work of the alumni and undergraduates was given in the galleries of the American Fine Art Society. The toastmaster was J. H. Hullett. C. F. Chanler sketched the history of the School of Mines from its founding in 1864, and pointed out how from it the School of Architecture was evolved.

George B. Post proposed that a fund of \$30,000 be raised for the School of Architecture. The last speaker of the evening was Rutgers Marshall, President of the American Society of Architects.

* * *

THE death of Mr. William H. Fuller in his apartments in West Fortieth street, known to many art lovers who enjoyed the friendship of the dead connoisseur where he lived in and among the beautiful canvases which he bought with the clearest judgment and keen and appreciative taste, will probably be followed by the sale at auction during the winter of his remarkable, if small, collection of the works of the modern French impressionists, or, as they are coming to be known to the public, the members of the Giverny school—so-called from the fact that their master and leader, Claude Monet, lives and paints in the French village of Giverny, on the Seine, near Rouen. Mr. Fuller, who was for a number of years a collector of American paintings and later of the works of the Barbizon and the early English schools, after the sale of some four years ago of these, turned his attention to the French impressionist painters, of whose work he had become much enamored. Mr. Fuller was exceptionally well posted on art, of which he had made a long study. He wrote lucidly and forcibly on art topics, and was an invaluable member of the Art Committee of the Union League Club for many years. His brochure on the celebrated picture, "The Blue Boy," by Gainsborough, which he owned, and which is now in the possession of Mr. George A. Hearn, of this city, is well remembered. The picture was included in the sale of Mr. Fuller's paintings at the American Art Galleries, but was withdrawn at the upset price of \$50,000. Some controversy had meanwhile arisen as to whether Mr. Fuller's canvas was not a replica of another "Blue Boy" by Gainsborough, owned by the Duke of Somerset, in England, or possibly a copy by Hoppner of the Duke's canvas. This greatly annoyed Mr. Fuller, who was satisfied of the authenticity of his picture, and he defended its claims both ably and warmly in the brochure above mentioned. The picture was sent to England after the sale, and was then returned to enter Mr. Hearn's fine collection.

The Art Amateur

MESSRS. Augustus St. Gaudens, Daniel Chester French and John Quincy Adams Ward, the noted sculptors who compose a committee to advise regarding the sculptural scheme of the Louisiana Purchase Exposition, have been in St. Louis the last week, consulting with Mr. F. Wellington Ruckstuhl,



GERMAN IRIS.

chief of sculpture for the Exposition. The sculptors spent considerable time examining the lay-out plan of the fair and its development into buildings and cascades, with the view of advising regarding the sculptural treatment.

* * *

MR. F. K. M. REHN, the well known American marine painter, spent last summer in Venice, and was probably the last artist to paint the lamented Campanile just before its fall. Mr. Rehn painted two series of pictures in Venice, and the first of these will soon be placed on exhibition at the L. Crist Delmonico Galleries, No. 166 Fifth avenue.

* * *

MR. J. A. JOSEPHI will hold an exhibition of his work shortly, at the Knoedler galleries. He will show seventeen landscapes in water colors.

* * *

AN exhibition of portraits in pastel by Miss Juliet Thompson will follow Mr. MacEwen's exhibition at the Knoedler Galleries, and will last until December 6. From December 6 to December 31 the third annual exhibition of water color studies of flowers by Paul de Longpré will take place. Mr. de Longpré makes his home in California now, and in the forthcoming exhibition the rich flora of that section will be portrayed. Other exhibitions have been arranged for the present art season at Messrs. Knoedler & Co.'s New York Galleries, as well as at their galleries in London, at No. 155 Old Bond street, and in Paris at No. 2 Rue Gluck.

WALTER MACEWEN has on view at the Knoedler galleries forty drawings in two chalks, dull red and black, and these are so applied and manipulated that with the white body of the paper, a variety of tint quite remarkable is obtained. Thus, a thin veil of black, over the white paper, seen next to a red tint, gives the visual impression of blue, while the proper mixture of red, black and white produces yellows of various shades. The drawings are so treated with a fixative that they are not perishable.

The artist is wholly a master of his medium and he has suggested not only form and color but qualities of texture quite wide in range, from the satin of a white gown to the luster of flesh. But having developed these possibilities, Mr. MacEwen fails to show that he has had much to express through their aid. Grace without force and prettiness without significance are at hand on every wall. The artist has depicted peasant women and children of the Brittany he knows so well, he has shown a few landscapes in which there is pleasant sentiment, he has drawn a nude with excellent academicism, he has presented a chastened Magdalen at her prayers.

Delicacy of touch and a gentle and refined sensibility are qualities well within Mr. MacEwen's range, but the medium he selected would have served for more masculine work than this. The show will remain through next week.

* * *

AT the Durand-Ruel gallery in the Rue Laffitte there is now on view a remarkable exhibition of seventy-two pictures by twenty artists, painted by the process invented by J. F. Raffaelli, who has succeeded in solidifying oil colors into cylindrical sticks resembling pastels, thus dispensing with the necessity for using paint-brush and palette.

Among the artists represented are Raffaelli himself, Steinlein, Albert Besnard and Chéret.



REALISTIC IRIS IN REPOUSSE.

The great advantage of the process is its superior rapidity, the artist being able to paint pictures in a quarter of the time taken by the old way. There is

The Art Amateur

also a gain in simplicity, and the means of expression are augmented. In refined softness and luminous radiance the pictures recall the quality of pastels, but the colors are absolutely indelible, and do not require fixation.

The process, of which the first results were presented to the public last June, may fairly be called epoch making. It realizes Titian's longing: "Oh! If we might only paint with colors we hold in our hands."



SPANISH IRIS

THE Union League Club held its first exhibition of the season during the early part of November. All of the thirty canvases have been borrowed from New York art dealers, the houses of Knoedler, Durand-Ruel, Glaenger, Oehme, and Noe having contributed generously.

The show could easily have been made of artistic as well as of popular interest had the hanging been more judicious. The committee on art has mixed up a noteworthy assortment of canvases by the French impressionists with pictures in a mood so different as to have nothing in common. Thus, in the smaller gallery of the club there are several Sisley landscapes (one of them equal to the best he ever painted) with excellent examples by Monet, Pissarro and d'Espagnat. The wall centers, however, are occupied by a thin Jules Lefebvre, an early but hard Jules Breton and a Bouguereau that has almost nothing to recommend it to serious attention. The pictures verily subtract from each other instead of swelling the total effect.

In the larger room, an immense canvas by Daubigny, with turbid sky, a dense green foreground and a beautiful vista of flat ocean hangs in the place of honor. There are other men of 1830 here, but the general impression is confused, as near the Daubigny is a Martin Rico "Venice," the pillars in the Piazza standing against St. Mark's like strips of gray paper. Here also are a thin Chialiva, a pretty and insignificant Gilbert, a poetic Harpignies, a good Jacque, Lenbach's portrait of his daughter, mentioned in this place a fortnight ago; a Schreyer, a Ziem, a couple of Thaulows, an interesting figure piece by Ribot and several more.

Such a promiscuous exhibition sounds no definite and clear note. If pictures of the easy sort are

deemed necessary to interest those that see the show, they might at least be kept together. This is the only moral to be drawn.

The Union League Club's art committee this season is made up thus:

Robert V. V. Sewell, chairman; Clarkson Cowl, secretary; Abraham A. Anderson, Joseph W. Howe, Morton C. Nichols, David B. Simpson and Robert W. Van Boskerck.

* * *

THE Copley Society, of Boston, will soon open at Copley Hall a rather important exhibition, to which New York and Philadelphia artists have contributed as liberally as juries would let them.

Among the New Yorkers represented are likely to be Dwight W. Tryon, Horatio Walker, Alden Weir, William M. Chase, Childe Hassam, W. A. Coffin, Eastman Johnson, Douglas Volk, Carroll Beckwith, Bruce Crane and Louis Loeb. The last-named painter sends his notable portrait of Israel Zangwill.

One of the features of the exhibition is to be a group of John Sargent's most recent works. There are to be three portraits by this famous painter. None of them has been exhibited before in this city. They are the portraits of Mrs. William C. Endicott, Mrs. Joseph Chamberlain and William M. Chase.

Three paintings by Whistler will be in the exhibition. These also are new to this country. They are loaned by Mr. Freer, of Detroit, who is a conspicuous American collector of the works of Whistler.

Cecilia Beaux is sending a large painting of a "Mother and Child," and Mary Cassatt contributes a similar subject under the title of the "Lever de Bebe." The jury has borrowed from Durand-Ruel three examples of the three leading French impressionists, namely, a half-length study of the nude by Renoir, a landscape by Monet, and a canvas by Pissarro.

The members of the committee are Thomas Allen, chairman; T. G. Frothingham, Jr., secretary; Holker Abbott, F. W. Benson, W. W. Churchill, W. F. Corne, Joseph R. DeCamp, A. W. Longfellow, Hermann D. Murphy, Edmund C. Tarbell, Edward R. Warren and C. H. Woodbury.

JOHN W. VAN OOST.



CONVENTIONAL IRIS BORDER FOR REPOUSSE WORK

The Art Amateur

FLOWER ANALYSIS

FLEUR-DE-LIS OR WILD IRIS.

PERHAPS no reader of THE ART AMATEUR needs to be reminded that the Fleu-de-lis or Iris in its most familiar conventional form is the national flower of France; but there may be something new to many

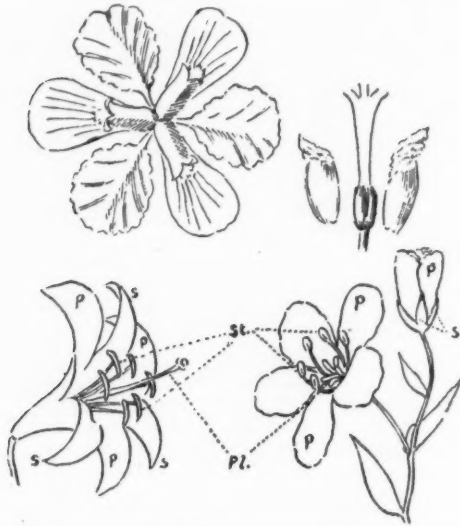


DIAGRAM SHOWING ANALYSIS, PETALS, SEPALS, STAMENS, AND PISTILS.

in the presentation, on the opposite page, of a pictorial view of the historical development of the emblem.

The Iris is very satisfactory for study, it being less sensitive to changes of light or temperature than many other flowers; if the stems are freshly cut and placed in water in a moderately cool place, the flowers will last for several days practically unchanged. Some flowers, like the Sweet Pea, for instance, will close upon being brought into a sunless room; but if set near a window for a while, they will open again, and then may be drawn with more certainty. *Phlox divaricata*—also is a very restless model; the flowers, though remaining fresh, are in constant motion, readjusting themselves to every slight change of light, so that by the time several of them have been drawn the first one has so changed its position as to make the drawing appear entirely wrong. The Iris will not do this; it may be depended on to keep still and give the student a fair chance.

So far as the artist need concern himself, the Iris has only three kinds of organs—the sepals, petals, and stigmas, there being three of each. These are shown in the diagram as if seen from above with the petals spread out flat.

In the open flower the three petals are arched upward, meeting or overlapping at the top. They are very crisp and sparkling, with the margins irregularly crimped and undulating, while down the centre of each there is a strong rib, or what is equivalent to the mid-vein of a leaf. Just between these petals or standards the stigmas thrust up their two-cleft points, which are thrown in strong contrast against the shadow within the flower, and buried beneath these, entirely out of sight, are the three stamens; so these will give you no trouble at all.

The sepals or falls are immediately below the stigmas, and, though as long as the petals, are narrower and smoother margined. Their chief characteristic, however, lies in their darker color and in a beard of golden hairs extending along the centre line beneath

the stigmas. It is this spot of gold in the midst of the surrounding purple that is so pleasing. There is just enough to enrich and enliven the whole flower.

Before we leave the form of the flower, it must be observed that all the parts unite into a single stem at their base and are mounted on the top of the ovary, or seed vessel, which in turn is encased in two green sheaths, whose upper margins are more or less dried and wrinkled, especially in the older flowers.

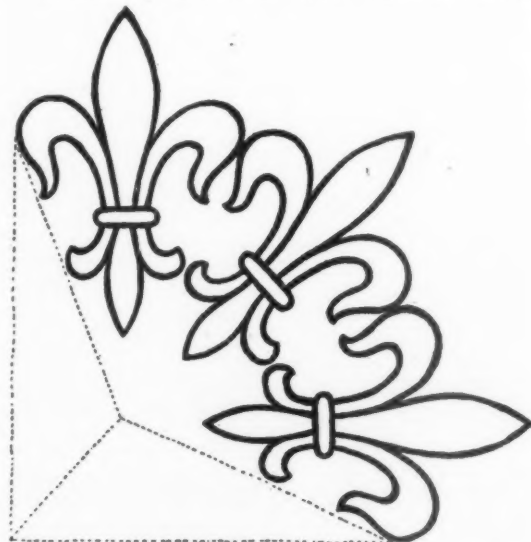
There are usually two or three flowers to each stem, rarely more than two being open at one time. The stems are practically bare of leaves, there being occasionally one or two, but most of the leaves—which, by the way, are of a simple sword-shaped blade—rise directly from the ground.

In my pen drawing produced herewith there is one important feature to be noted in particular—that is the rendering of the color values. Of course, the proper disposition of light and shade, as indicating form, is of first and greatest importance, but there must also be something to show that the highest flower of our study is a rich purple, with especially dark falls, while the lower ones are extremely delicate in color, either pearl or cream, with just the faintest glow of pink or blue here and there. It is impossible to represent adequately the difference between a purple and a white flower when drawn in black and white; for the deepest shadows of a pure white flower are often lighter than our white paper; but we can at least approach it sufficiently near to suggest the real difference, and thus leave no doubt in the question.

In all of the Irises the plan of the flower is fundamentally the same, though in the comparative development of the various parts there is difference. Take the drawing of Spanish Iris; the stigmas are quite large while the petals and sepals are much reduced. There is no beard, as in the German Iris, and in every way the plant is much more slender and never bears more than one flower to the stem.

In the particular flowers from which this pen drawing was made the standards were pale blue, the stigmas light yellows, falls bright canary, with a dark centre of Cadmium yellow, while all parts as they approach the base of the flower become a dark purplish color. There is considerable variety in the coloring, and often an element of brown enters into both the blue and the yellow, producing a much darker flower.

Immediately below the flower there are several



CIRCULAR ARRANGEMENT OF THE FLEUR-DE-LIS

The Art Amateur

sheaths crowded close together, but lower down the stems are joined at intervals of from one to two inches, bending so as to produce an angle at each node. An undeveloped leaf rises from each joint, sheathing the stem almost to the next above, but the lower ones are fully developed into slender, grass-like blades, unlike the ensiform leaves of the German Iris.

For real beauty and richness I prefer the common Iris as the more satisfactory, but there is a certain quaintness about this little Spaniard, with its crooked stem and strange blending of colors, that appeals to us and makes it quite a favorite.

PAINTING OF SNOW AND ICE

AT TIMES, an expanse of snow considered in detail will show every color of the rainbow, but in so refined and modified a way that the erroneous impression still remains that to be "*as white as snow*" an object must be absolutely colorless and the acme of whiteness. Let us endeavor to look upon a field of snow, if the ground be level, as an enormous mirror—or rather reflector—spread beneath the overarching skies. When we ask ourselves what color the snow is, we will then naturally look at the sky, and, taking the two in consideration together, arrive at an estimate of the local tone of our snow field. If the sky is clear light blue overhead, the snow will be of dazzling blue whiteness, with warm, yellow-gray shadows. Where these shadows are deepened in tone by very large objects, they become richer and darker, assuming, perhaps, a bronze tint.

We observe again, that when the sky tone is of a still deeper blue the shadows become correspondingly richer and warmer, and sometimes almost pure violet, while the lights appear to assume a distinctly ivory-yellow tint.

Under the influence of a brownish gray cloud the snow appears a pinkish or golden yellow in place of the local gray tone, and this deepens into a dull, warm, maroon-colored shadow with some fine violet half tints.

These observations are taken in the *late morning*, just before noon. It is a good plan to note the time at which a sketch is made, so that certain effects of light may be classified, and the differences in lights, shadows, and reflection variations in local tone and so forth may assume some logical sequence.

In the *early morning* we frequently observe, under a clear sky, that the shadows are delicate violet blue, with vibrating edges, suggesting prismatic colors along the outlines—pink, yellow, green, indigo blue. This effect is subtly beautiful, and does not last very long. The sky above here, the writer has noticed, is most frequently clear blue with fleecy clouds.

In the *early afternoon*, when shadows begin to lengthen, very picturesque sketches may be made; the long slender purple tree trunks now appear to lie stretched horizontally across the whole field, losing themselves at last in luminous soft light grays, which fade out against the surface of the distant snow.

At the *sunset hour* the snow field is so full of wonderful color possibilities that it must be considered later as a separate subject for painting.

Some delicately beautiful aspects of the snow are those most rarely painted by artists, and least familiar in nature to the people who look at pictures; they are found at dawn. In winter we have presumably greater opportunities of seeing the sun rise than in those small hours of summer mornings where the moonlight sometimes merges into dawn before we realize the night is past. This morning I had a wonderful view of the early dawn across the snow (the

evening before I watched the sun go down), and the difference in this picture from the strident sunset effect was surprising. The whole sky now was soft pink, like the petals of a "beauty rose," and yet this snow lay gray and untinged with the color, close up against the horizon line, where in the sunset ruddy tints had dyed the bare earth and flushed the snow, as if the departing sun had left a stain upon its whiteness.

Here in the dawn the color was only beginning to ascend, faintly heralding the approach of the coming orb. The horizon was a moment before all one pale gray cloud, but this snow seemed to absorb and reflect the pink glow like a sheet of dull pearl. Leafless, slender branches of the young trees, covered with newly fallen snow, formed a network of delicate gray the color of a dove's breast, which stood out



THE FLEUR-DE-LIS AS CONVENTIONALIZED IN VARIOUS HISTORICAL EPOCHS

The Art Amateur

in silhouette of darker value against this luminous background. There was not a shadow anywhere, and yet everything was full of light; all objects seemed near together; there was no perspective. Nothing was stirring, all was hushed, mystic, waiting. Suddenly a line of crows swept across the sky, a string of black notes breaking into the silent harmony with discordant cries; and as if awaiting this signal, the sun jumped up over the horizon, scattering all illusions; the pink glow faded, the charm was broken, the day had dawned.

Such moments as these sink deep into the heart of the painter who loves his theme; thus when he seeks to reproduce these impressions shut in his studio away from nature, memory, guided by sentiment, turns realism to romance; and the result is beauty.

But there is an antithesis, another side, to this subject, a different point of view which some great painters have preferred, and which cannot be ignored. We cannot always paint our pictures without shadows—and there is a cruel side to our innocent snow. To illustrate this, I can do no better than to describe two pictures which hung in a recent exhibition where the works of some great modern painters were on view. It so chanced that there were several snow scenes in the collection. The first one that drew my attention was a lovely, blithe, sparkling bit of winter. The snow was fairly prismatic in its brilliant whiteness; overhead, the sky was blue as a sapphire, and there was not even a tree in sight to cast a shadow. One felt that rosy-cheeked children might, at any moment, come trooping out from the little cottage in the distance, and play in this exhilarating sunshine. To look at it made one cheerful! Turning from this, my eye fell upon another picture which hung exactly opposite. This, too, was snow, and painted by a master hand, but oh! how different. A cold, dreary, dull white pall lay upon the frozen earth; above it the lowering sky loomed gray and threatening; dark, mysterious gloom of coming night hovered over the horizon; all was desolate, dreary. This snow was treacherous, hiding bogs and pitfalls under its smooth surface, as some dark, muddy stains betrayed, and one's heart ached for the two poor peasants trudging wearily homeward, urging a tired horse through the heavy drifts, so full of pathos was the feeling created by this artist's impression of winter.

I have quoted these two examples to illustrate the extremes possible in the treatment and sentiment of this most interesting theme; for though both pictures are entirely different in conception and unlike in execution, yet each of these great painters had honestly recorded the truth as it impressed him. But while the snow of Schreyer was the epitome of dreariness, that of Cazin represented the quintessence of gaiety.

In closing, let me suggest that, regarded merely as an accessory, this element may become a valuable medium of expression in a picture, adding a sense of solemnity and peaceful repose to the village churchyard scene, and giving a more cheerful touch to the groups of gay Christmas shoppers in their sleighs.

THE catalogues for the forthcoming sale of the paintings of the late Mrs. S. D. Warren, at the American Art Galleries, in January, are nearly ready. They quite excel in text, engraving, printing and general make-up the best that has heretofore been attempted in the way of art catalogues. The edition is limited to 250 copies on Japanese parchment. The text is by Mr. Charles N. Caffin, the engravings are by Messrs. A. W. Elson & Co., of Boston, and the printing by the Merrymount Press, of Boston, supervised by D. B. Updike. Each copy is numbered and is sold at \$15.

SEASONABLE SUGGESTIONS FOR THE YULE-TIDE SHOPPER

In chocolate are rowboats, five or six inches in length, each with a pair of oars, skates, boxes of letters, the full alphabet in a box, a box of carpenter's tools for the boy, with hammer, plane, and two or three other tools, colored dolls, good-sized ones, too, appearing exactly like the little black china dolls of the toy shops, five or six inches in height, and with black woolly hair, the only part of the doll that is not chocolate; toy pistols with metal barrels in bright colors, ranging in size from very tiny ones to others as long as a regular pistol; trumpets, with metal mouthpieces; elephants, horses, dogs, lobsters—in fact, there is not much of anything not to be found; there is even an engine with a car attached. There is a quantity of chocolate used in these things and they are not expensive.

* * *

The little ice or entrée boxes, or baskets of paper, come for the holiday season with a turkey top. The turkey is around the edges, with head and the ends of his wings showing enough to be recognized, the centre, where the basket is, being minus.

* * *

The whisk broom for sweeping the carpet comes in a different form from the clothes broom. It has a side handle at one end, like the hair brushes which are used for a similar purpose.

* * *

Animal heads in carved wood are to be found on some of the whisk brooms for handles, owls and little dogs standing on their haunches.

* * *

A pad for household notes has the linen cover with a painted design, showing a steaming kettle and a set table.

* * *

Some of the prettiest little boxes for candy or ices are small and round, with painted tops and the sides of puffed satin, the color of the painting agreeing with the color of the ribbon. One of the prettiest, intended undoubtedly for Thanksgiving, but good for any of the holidays, has the ribbon sides of yellow and tiny pumpkins painted on the top.

* * *

Heavy cardboard of gray or dark green, with a ring at the back for hanging it, has a spray of artificial holly tacked upon it and a calendar below. These cost 25 cents each.

* * *

Something a little new in a match scratcher is a painted safe, with the door open. Upon the inside of the door is the sand paper. Above are the words, "A place to strike."

* * *

A strawberry marmalade jar is round, and it stands upon a plate. The cover is covered with strawberries, to imitate a dish filled with the berries. The cost is sixty-nine cents.

* * *

Very attractive is a flexible bracelet, formed of small ovals of turquoise, alternating with dark green leaves and a row of baroque pearls set in the interstices below.

* * *

For serving sandwiches in an attractive way an imported sandwich dish is shown in the crockery department of a Sixth avenue house, which makes a charming centerpiece for the luncheon table. Four little compartments in triangular shape, just large enough to hold as many different kinds of sandwiches, cluster about a standard to which flowers or a big ribbon bow can be attached.

The Art Amateur



PEN AND INK DRAWING BY ELLEN GRANDE

The sardine dish, which is also on view in the same place, is pure white china, set in a frame of sterling silver, and having a cover of the same. It is large enough to hold a pound or two of the little fishes and keep them moist for a day or so after they have been removed from the tin.

* * *

A gas log, which is the best substitute for the wood fire, can be made to yield pretty and fanciful pictures by the use of the "driftwood blaze," a powder which is sold to be sprinkled over the flames. Wonderful colors shoot up from the embers, and there is a pungent odor as of real driftwood.

* * *

French copper and sterling silver make a very effective combination in a "toilet essence" case, which contains four cut-glass bottles for perfumes, each fitted with an air-tight stopper, over which is a silver cap, with a space for a monogram. Complete toilet outfits, or "dresser sets," as they are commonly called, can be had in this, the Pompic ware.

* * *

Here is a clock for the military man. The frame is formed by stacked guns, and between these hangs the drum which is the clock. The frame is of brass, the guns, surmounted by a flag, are of the same material.

* * *

No one need suffer from the cramped conditions of the modern closet after seeing one of the hangers offered by a leading department house. It has eight branches, any of which will hold two or three small garments, or one large, heavy one, keeping it perfectly in shape. They work easily on a pivot, and can be pushed to either side without any exertion, and take up very little room, even when fully opened. When not in use it can be folded flat against the wall and made practically invisible.

* * *

Silver rings—for men as a rule—are plain or in fanciful designs set with semi-precious stones.

* * *

Bulgarian linen for table use is the heavy, coarse linen, edged with applications in conventional designs of red and blue outlined with embroidery.

* * *

Big velvet elephants for the children are natural in shape and color.

* * *

For the woman who wishes to give The Man a considerable present there are pipe racks of wood, with designs in silver across the front. One of these has the silver in big roses on a dark wood. It is effective and not conspicuous.

* * *

For the letter press the best kind of a brush holder is one with a deep china dish in a wire frame. It hangs upon the wall.

The silver elephant, mounted on a standard and holding himself upright and balancing on one foot, is not so frivolous as he seems. He is a useful member of society, and from his upraised trunk comes a wick, for he is a cigar lighter.

* * *

An ornamental, as well as extremely useful, bit of dining-room furniture is the Vienna serving table of either oak or mahogany. It is provided with a removable glass tray for the top and four adjustable glass shelves at the sides, all of which can be folded away when not in use. Below is a strong, substantial shelf of wood, covered with glass.

* * *

Birds' nests come from Germany, the land of ingenuity. They are made of twigs, fastened together with wires, and are used for different purposes. Work baskets are made of them, and the small ones are filled in for pin cushions. They vary in sizes from very large ones to others the size of a small bird's nest.

* * *

Here is a Mexican sombrero in a rough heavy felt, with a band of gold embroidery around it, and another binding the rim. It costs \$15.

* * *

A nice little gun metal jewel box has a small watch set in the top.

* * *

A jewel box of fine china is in the form of a bureau. There are drawers in the lower part, the upper part closing with two tiny doors like a secretary, but these openings disclose more and smaller drawers.

* * *

Gun metal lorgnette chains, intersected with baroque pearls, are used by women in mourning.

* * *

Sets of studs and cuff links in black and white come with the studs of the black, with two or three small diamonds in the centre. The cuff links are larger spheres of the black, diamonds in the centre, and a line of larger ones outlining the edges.

* * *

Night candlesticks are almost small cups in shape. There is a framework and handle of silver or nickel, and in this is set the cup of colored glass, the big round candle set low in it, the light shadowed by the deep color of the glass, usually of green. A little snuffer of the metal hangs at the side.

* * *

People who fancy decorations of china in keeping with the use to which the dishes are to be put will like asparagus platters and plates with a bunch of asparagus, the pieces held together with a few radishes, in the centre of each. The coloring is delicate and very pretty.

The Art Amateur

What looks to be the pointed end of a man's string tie with an initial upon it is a watch fob.

* * *

Those beautiful green Brazilian beetles are mounted on something that looks like gun metal, only enough of it for a setting being used, and in hat-pins they look exceedingly well. The pins cost 49 cents each.



THERMOMETER STAND FOR PYROGRAPHY

Something new in which the American Indian is figuring is a brooch. The Indian is painted in colors and the simple setting appears to be gun metal.

* * *

On chairs of the mission furniture are painted scenes in colors, convivial as a rule, jolly old monks or copies of scenes from well-known pictures. The coloring on the dark-stained wood is effective, but the work is not always everything that could be desired.

* * *

All sorts of hair brushes, those with handles as well as the military style, have the backs ornamented with horsey designs in silver—bits, stirrups, whips, crops, anything and everything pertaining to a horse—and they are attractive. The backs of the brushes are of ebony and boxwood.

* * *

In the writing sets for men in ebony—ebony is the wood which appears in the smartest things for men's use—are the rocking blotters, each with a bit for a handle.

* * *

For a bachelor's private apartment hat racks are of ebony, each in the form of a large horseshoe, with the centre filled in solidly to give it strength. The horseshoe nails of nickel stand out from the shoe and form the pegs. They are small for hat racks, many being not much more than a foot and a half in height.

Small standard calendars for the desk are of leather, light-colored pigskin perhaps, with a calendar in the lower part and in the upper part a small round brass-bound opening for a photograph.

* * *

Calendars, picture frames, and different things of pigskin have in the upper left-hand corners dogs' heads standing out from the frame with crops beside them. Each head is of ivory, or something having that appearance.

* * *

Hat and coat racks, straight bars of wood, have for hooks the hoofs of deer, each with a small part of the leg with the hair upon it.

* * *

Where cast-iron andirons are used there are baskets of that material for wood. They are made in graceful shapes, with the effect of crude workmanship which is effective.

* * *

The serpent forms the nose of a blower. It is quaint in dull-finished brass, the body of the blower showing a human face of some kind, the long nose the serpent with the head slightly raised, giving a curve which the blower can use advantageously.

An event of importance to all book lovers will be the coming sale at auction in the Fifth Avenue Art Galleries, by Mr. James P. Silo, of a remarkable aggregate of rare and precious volumes, including many choice first editions, out of print editions and superb editions de luxe.

These volumes, selected by a connoisseur during many years of travel, are the works of the great classicists, writers of fiction, poetry, folklore, history, biography and travel.

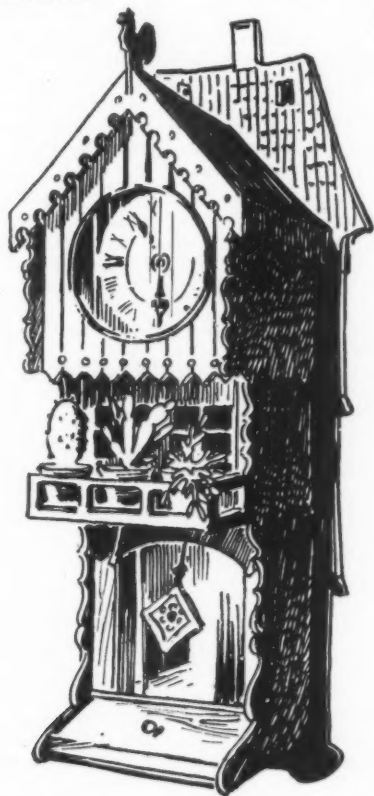
There is a 1515 first Aldine edition, a fac-simile of the Duke of Hamilton's famous copy; a copy of Edmondo de Amicis' "Spain," with rich etchings and engravings; a copy of Barham's "Ingoldsby Legends;" an edition de luxe of "Beaux and Belles of England;" a superb copy (Guinta edition, 1527) of Boccaccio's "Decameron;" "Modern Book Binding," illustrated by Zarhensdorff; a rare and complete copy of Chaucer's complete works; "Early New York Houses," with historic and genealogic notes and photogravures; Drury's superbly bound and illustrated histories of Greece and Rome (editions de luxe); Goethe's complete works, with life, edited by H. H. Boyesen and illustrated by famous German artists, and Hogarth's original works, copiously illustrated.



BANK MADE IN WOOD AND IRON AND
DECORATED WITH PYROGRAPHY

EXHIBITIONS

THE fourth annual exhibition of the American Society of Miniature Painters will be open to the public at the galleries of Messrs. M. Knoedler & Co., from Saturday, December 27, until Saturday, January 10, inclusive. The exhibition will consist of original miniature paintings. Works from photographs will not be admitted.



MINIATURE CLOCK STAND IN PYROGRAPHY

All works intended for this exhibition must be delivered at the Artists' Packing and Shipping Company, 139 West Fifty-fourth street, on Saturday, December 20.

The jury of selection will consist of Alice H. Brewer, Lydia F. Emmet, J. A. Josephi, Margaret Kendall, Thomas R. Manley and Theodora W. Thayer. The hanging committee will be Thomas R. Manley and Theodora W. Thayer.

THE Thirteenth Annual Exhibition of the New York Water Color Club, of which a preliminary notice was given in the last issue of THE ART AMATEUR, is now open to the public at the American Fine Arts Society, in West Fifty-seventh street. The place of honor has been given to a collection of eighteen sketches by Winslow Homer.

This year's exhibition is far above the average. It includes a number of really admirable pieces of work, and a few pictures which seem to promise a new "manner" in water color art. Perhaps the best picture in the show is "The Rain," by C. C. Curran. It is a nude, treated in Japanese style, exquisite in color and in line, and charming in sentiment. Near it is a picture by E. Mars, which is also worthy of much praise. It is called "Child at Piano," and, while reminding one somewhat of the work of Boutet de Monvel, is not so slight in subject as the French master's pictures, and in execution is charming.

Childe Hassam sends three small pictures of excellent quality, and Dodge Macknight four paintings in which sunlight impressions are rendered with much force. Maurice B. Prendergast's two rather large pictures, "Gloucester" and "The Bridle Path," may possibly be objected to by some critics as too eccentric, but they are undoubtedly clever and very decorative.

One welcomes seven pictures by Genjiro Yeto, in which the best traditions of the Japanese school of flower painting are followed.

James Henry Moser's "Boat Carnival" is delightful in color, while of John La Farge's contributions the most interesting is the "Ceylonese Girl Posing as the Goddess Leakshimi."

It is encouraging to find that work in "stipple" has almost entirely disappeared. Water colorists apparently have at last realized that to attempt to imitate the effects produced by oils is abortive, and that their own medium gives opportunity for certain delicate nuances that is peculiarly its own. But the other tradition, that of the gilt frame, remains, and many a picture in the exhibition is spoiled by its border of deadly, garish yellow. Clara Weaver Parrish had the rather clever idea of framing her "Bianca" in a beautiful antique frame, which would be worth buying even if the painting were valueless. The picture, however, is very far from that.

The Hanging Committee must be congratulated on its artistic arrangement of the galleries. The color tones of the walls are exceptionally good, and the laurel wreaths and festoons employed are very effective.

* * *

At the Keppel galleries, No. 20 East Sixteenth street, there are now on exhibition a number of original drawings and sketches by the late Kate Greenaway, which will be on view until December 6, inclusive. The collection is of especial importance, because these drawings were in the artist's own collection of studies made for her own professional use, and not for sale. They will be recognized, however, not only by children but by children of a larger growth, as they appear, with some slight changes, in the reproductions in her books. Kate Greenaway first made children picturesque, and she first gave an impetus by her delicate and artistic little drawings to the movement for the better and more tasteful dressing of children.

* * *

SOME years ago the Paris Municipal Council instituted an annual prize for the most artistically designed house-front constructed in the French capital during the twelve months; and now, at the instigation of the artist Dettaille, it has opened a competition at the Hotel de Ville for signboards. Two hundred contributions have been made to the exhibition of signboards, to which the general public has been admitted.

* * *

Many well-known French artists have participated in the competition, among them Dettaille, Gerome, Truchet, E. Derre, F. Regamey, A. Willette and others.

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A COLLECTION of black and white work will open the exhibition season at the Salmagundi Club early in December. Later will come the water color exhibition, and in February the oils will be shown.

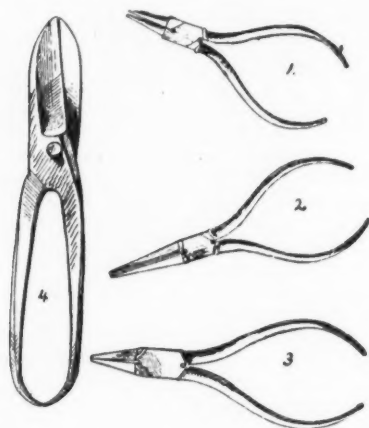
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MR. T. DE THULSTRUP, who has a studio in the United Charities Building, in New York, has recently completed the first of a series of six paintings of Colonial life. It will shortly be exhibited at a Fifth avenue gallery, and is entitled "A Meet in Old Virginia."

BENT IRON WORK

BENT iron work requires but a few simple tools. Of materials, three widths of hand cut iron strips are required—one, three-eighths of an inch, for the parts that have to give support; a second, three-sixteenths of an inch, for the light decorative curves and twists; and a third, one-eighth of an inch, for clamping the parts together.

All the tools wanted, are a pair of round-nosed pliers (No. 1), a pair of long-nosed pliers (No. 2), a



pair of strong flat nosed pliers (No. 3), to bend and twist the iron, and a small pair of shears, called snips (No. 4), used by tinmen, to cut the iron. If larger or finer work is intended, the pliers must be of corresponding size. A pair of thick gloves to hold the iron strips, a tape yard measure to obtain the required lengths of the strips.

The iron used in making these scrolls may be bought from any tinsmith. Get the best stove-pipe iron scaled. Be sure to get the scaled iron, as this will bend nicely and not crack. The unscaled or cheaper grade is unfit to use, and will break, and refuse to bend easily with the fingers. The iron should be cut in strips about one quarter of an inch wide, and in that shape it can be more easily bent. It is generally best to use an old pair of gloves or fingers of gloves when bending the strips of iron, as otherwise the ragged edges of the iron may chafe the skin, especially if the hands are soft or tender.

All articles that are of iron and that are to be black should be painted with a good and lasting coat of lead black. The best quality of this kind is called "Berlin black" and can be purchased from a manufacturer of lacquers and varnishes. If it is impossible to get this preparation, you may make a good substitute by taking a portion of lamp or ivory black ground in oil, and thinning it to the consistency of rich milk with equal parts spirits of turpentine and Japan drier.

Apply this paint with a soft brush, but take care not to smear it on, but give the iron a good, uniformly smooth coat. If one coat does not cover the iron well, then apply another when the first is dry. This black will dry without a gloss, or, to term it correctly, it will dry with a dead or flat surface.

When your iron work is to be exposed to the weather, it is best to give it a coat or two of red lead thinned with oil. This is a waterproof paint and makes a good coating for metals that rust or corrode, and over this several coats of black may be placed to good advantage to insure your iron from rust.

ART NOTES

THE following awards have been made in the exhibition of the American Art Society, which closed at Earle's Galleries, 316 Chestnut street, Philadelphia:

Gold Medals—Oil: George Inness, Jr., New York; George H. Bogert, New York; Thomas Moran, New York; Edward H. Potthast, New York; Colin Campbell Cooper, Philadelphia; P. Moran, Philadelphia; George W. Nicholson, Philadelphia; Luis F. Mora, New York; Harrington FitzGerald, Philadelphia; Charles P. Gruppe, The Hague, Holland; E. Taylor Snow, Philadelphia; Walter C. Hartson, New York; James B. Sword, Philadelphia; Laura E. Snow, Philadelphia; John Gordon Saxton, New York; Augustus Franzen, New York; Will S. Robinson, New York.

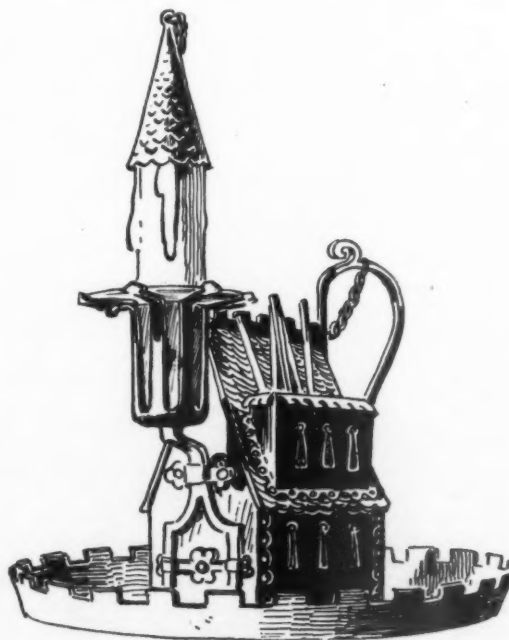
Silver Medals—Oil: James C. Magee, Philadelphia; Donald MacGregor, Philadelphia; W. Cole Brigham, New York; Ernest W. Heysinger, Philadelphia; Frank B. A. Linton, Philadelphia; F. F. DeCrano, Philadelphia; Edwin Willard Deming, New York; C. W. Schreyer, Philadelphia; Xanthus Smith, Philadelphia; J. L. G. Ferris, Philadelphia; Frederick Ballard Williams, New York; Mrs. Caroline Thurber, Washington, D. C.; William Thomas Trego, Philadelphia; H. N. Hyneman, New York; Harry Roseland, New York.

Bronze Medals—Oil: James E. Stuart, Chicago; D. B. Bechtel, Philadelphia; Hannah McC. Rhett, South Carolina; Mrs. Bertha Lea Low, New York; F. H. Richardson, Boston, Mass.; Lucy D. Holme, Philadelphia; Frederick H. Clark, Trenton, N. J.; Jules Turcas, Chicago; J. Irvin Bright, Philadelphia; William N. Hasler, Caldwell, N. J.

Honorable Mention—Oil: Meyer Dantzig, Philadelphia; William J. McCloskey, Philadelphia; John A. Graeber, Philadelphia; Alfred Juergens, Chicago; H. Gorson, Philadelphia; W. L. Herbert, Philadelphia; C. Philip Weber, Philadelphia.

Statuary: John Gelert, New York, Gold Medal; Charles Brinton Cox, Philadelphia, Silver Medal.

Miniatures: Margaretta A. Archambault, Philadelphia, Gold Medal; Irva Struthers, Philadelphia,



METAL CANDLESTICK AND MATCH RECEPTACLE

The Art Amateur

Silver Medal; Mrs. S. J. Newlin, Philadelphia, Bronze Medal.

Gold Medals—Water Colors: F. Hopkinson Smith, New York; Carl Weber, Philadelphia; Emma Lampert Cooper, Philadelphia; F. F. English, Philadelphia.

Silver Medals—Water Colors: Walter Satterlee, New York; Will S. Budworth, New York; Blanche

and scale, so the new gift will have to be placed in storage to await the growth and completion of the new museum building.

* * *

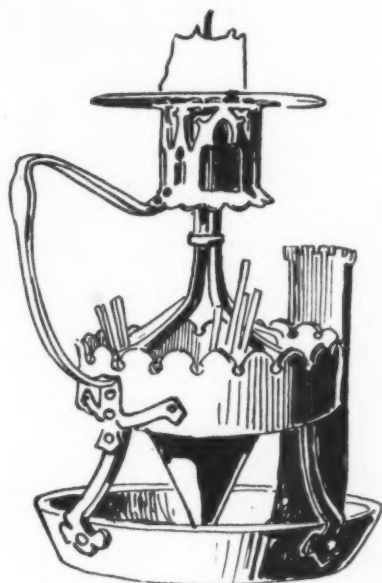
THE twenty pictures that comprised the Napoleonic series in the Vassili Verestchagin collection of painting were withdrawn at the auction sale in the Waldorf-Astoria, the announcement being that they had been purchased by the Russian Czar and would be sent to St. Petersburg and placed in the National Museum. Those present who intended to offer to buy paintings in this series were disappointed.

The bidding on the other paintings in the collection was dull, but the thirty-one pictures brought a total of \$43,045, which was more than many connoisseurs had expected. When the battle of San Juan painting, "Come on, Boys!" was shown there was applause, but the bidding was not spirited. Languidly the figure went up to \$18,000, for which sum G. A. Bronder secured the painting. Bidders who questioned Mr. Bronder after the sale were told that he lived in Brooklyn, is a mechanical engineer and contractor, and that he intends to use the painting for exhibition purposes. Mr. Bronder purchased also the paintings, "Gen. MacArthur and His Staff at the Battle of Calocan, Feb. 10, 1899," and the "Battle at Zapote Bridge, June 13, 1899." These also will form part of his exhibition.

After the sale John Fell O'Brien, the auctioneer, said that the Czar, having been informed by the artist's counsel in New York that the paintings were to be sold at public auction, instructed the Russian Ambassador to purchase the series. The price paid, it was announced, was \$100,000. The twenty paintings are to be shipped to St. Petersburg.

* * *

THE sculptor Bartholdi has submitted to the municipal authorities of Paris the model for a monument in commemoration of the three sieges of Paris, which will be placed in one of the squares of the city. It is a colossal affair, the most important work done in recent years by the artist.



METAL CANDLESTICK AND MATCH RECEPTACLE

Dillaye, Philadelphia; John Wesley Little, Philadelphia.

Bronze Medals—Water Colors: W. T. Thomson, Philadelphia.

Honorable Mention—Water Colors: Franz Lesschafft, Philadelphia; Katherine Levin Farrell, Philadelphia; Charles H. Hagert, Philadelphia; Carl F. Smith, Washington, D. C.; Archie Newlin, Philadelphia; Paula B. Himmelsbach, Philadelphia; Otto Bierhals, Philadelphia.

The exhibition has been a great success. Twenty-six pictures have been sold.

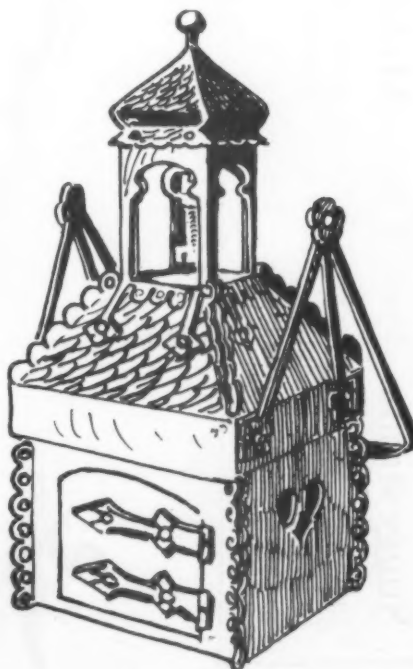
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THE picture galleries of the Brooklyn Museum are again open to the public. The galleries have been closed for two weeks for the semi-annual cleaning and changes. The most important painting of the new exhibition is "Peter Stuyvesant Watching the Festivities on the Battery," by John Quidor, a canvas ten feet six inches by six feet eight inches. The loaner is Colonel Henry T. Chapman.

* * *

THE Boston Museum of Fine Arts has just received as a gift from Francis Bartlett, of that city, a full-size cast in plaster of the great equestrian statue of Bartolommeo Colleoni in Venice. Negotiations for the production of this copy have been in progress for a number of years. As the supports of the statue are no longer considered strong enough to warrant the taking of a mold directly from the original, the authorities of the Berlin Museum have generously permitted the reproduction of their cast, which is one of three that were made about fifty years ago, the only full-size copies known to exist at the present time.

Unfortunately the Boston Museum has at present no place in which it can exhibit a work of this size



METAL MATCH SAFE

Suggestions for The Metal Worker

Figure 1—Hanging Bracket. Figures 2, 4 and 8—Match Receptacles. * Figures 3 and 5—Pen Racks. Figures 6, 9, 10, 11 and 12—Coat and Hat Hangers. Figures 13 and 14—Escutcheons.

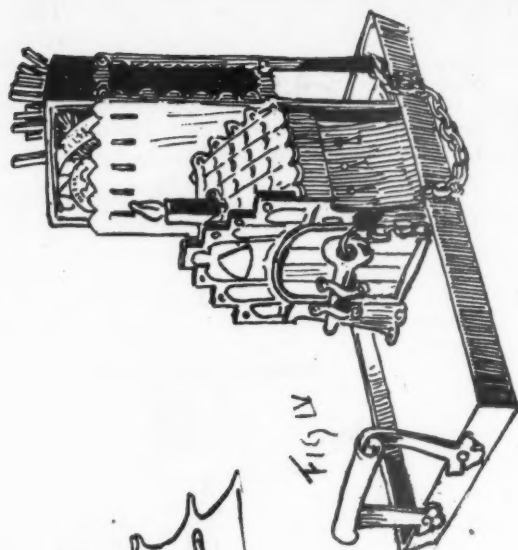
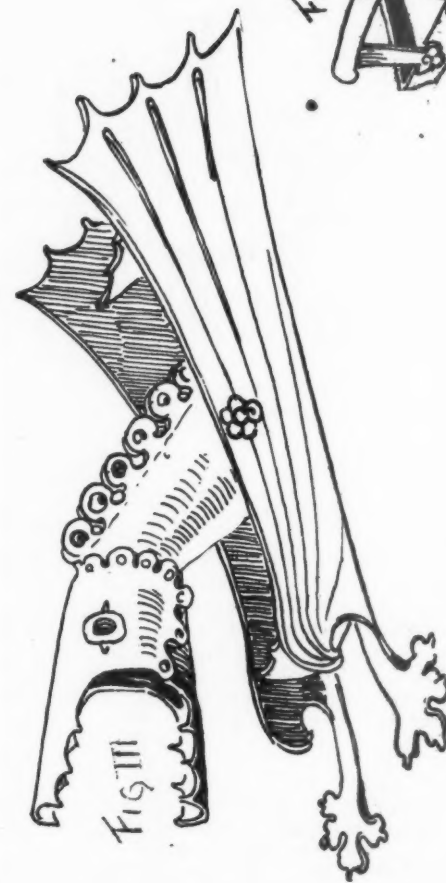
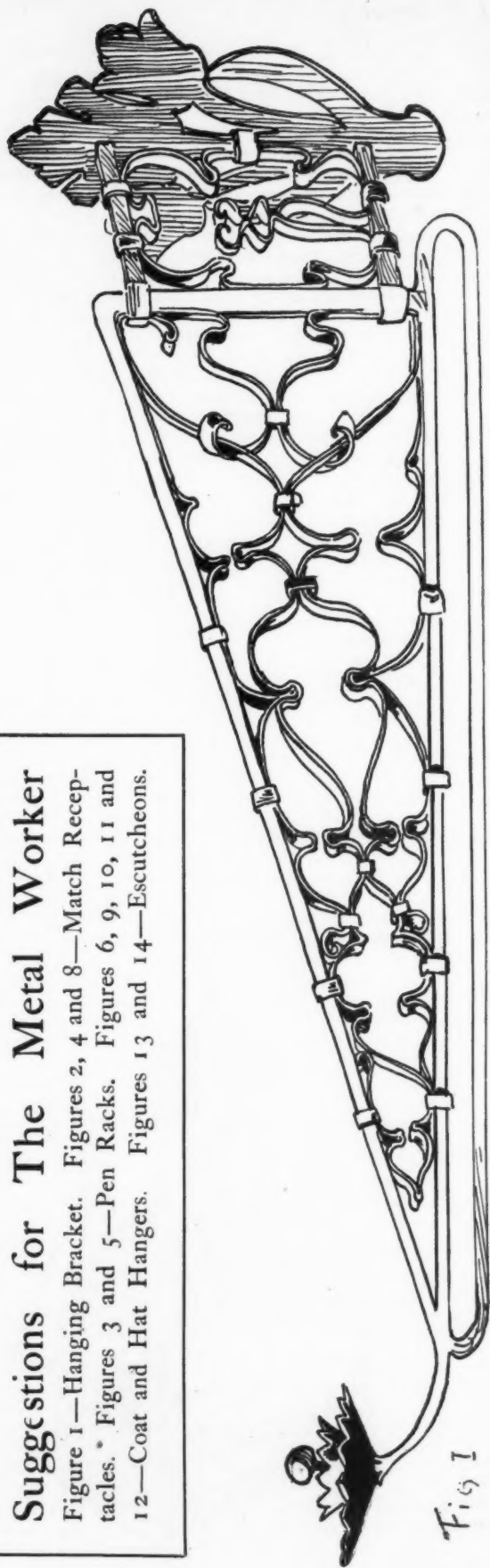
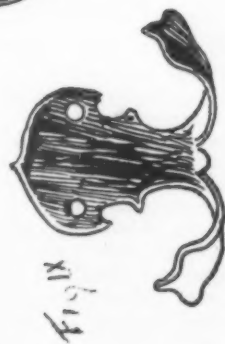
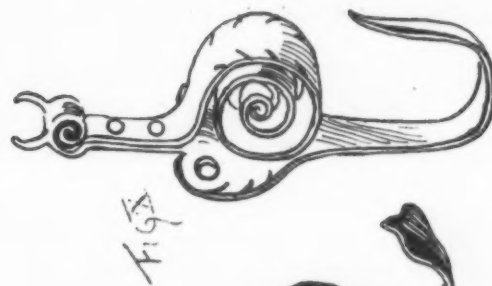
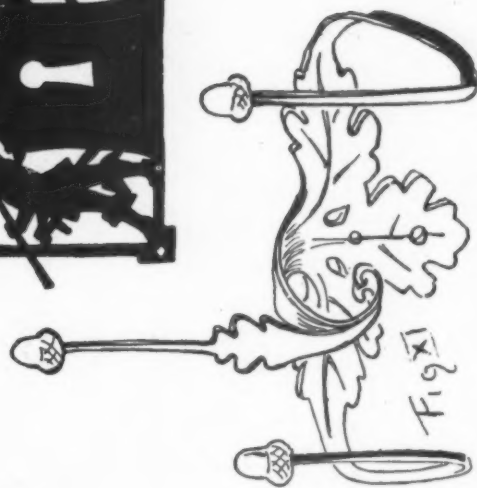
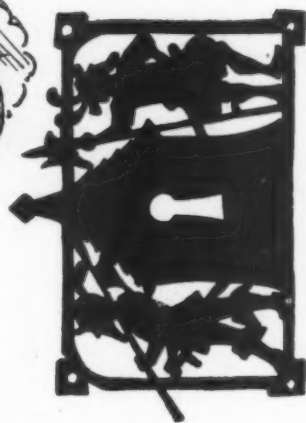
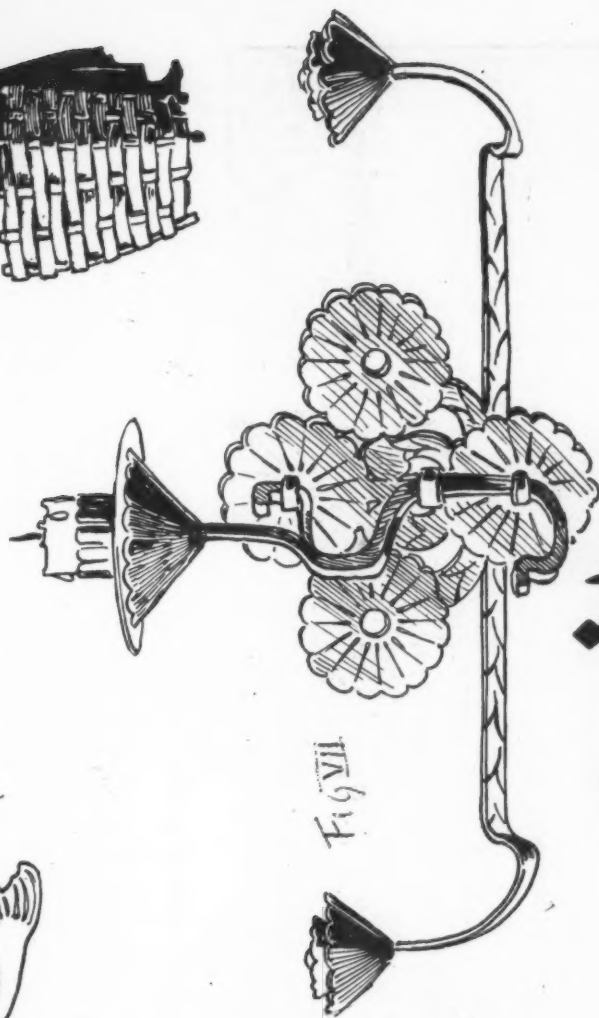
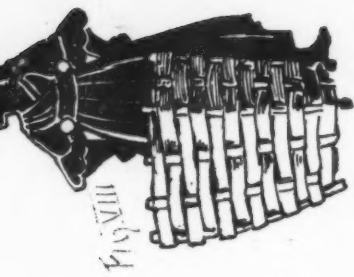
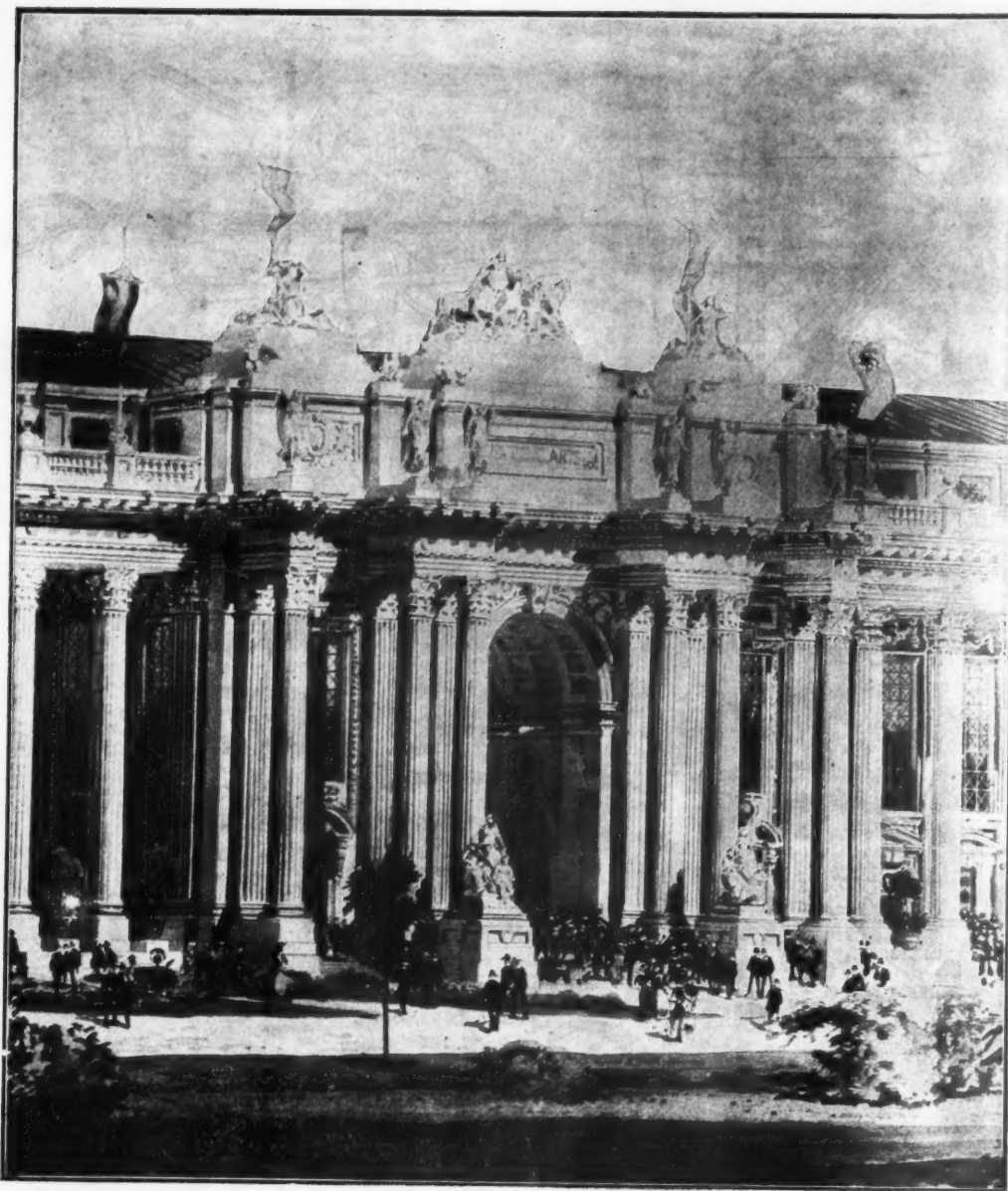


Fig VIII

Fig V

Fig IV





MAIN ENTRANCE TO ADMINISTRATION BUILDING, ST. LOUIS EXPOSITION.

FOR THE OPERA SEASON

ARTISTIC IMPORTATIONS AT ARNOLD,
CONSTABLE & CO.

As the opera season approaches evening gowns and wraps are a subject of increasing interest. Probably nowhere in the city can these be found in greater profusion and perfection than at Arnold, Constable & Co.'s, Broadway and Nineteenth street. Triumphs of color harmony and graceful outline, from Paquin, Doucet, Beer, Callot Soeurs and all the best foreign artists are on exhibition.

One of the palest blue mousseline de soie gowns, tucked vertically about the hips, has a deep flounce of repoussé lace motifs of the same, just below the tucking, and extending to the knees. Rich medallions of this lace head the flounce of the same at the bottom of the skirt. The bodice is demi-décolleté, with deep Bruges and repoussé lace, and strapped with pale blue velvet ribbon studded with pearls. The

wide crush belt is of blue and silver moiré, and still another gown of white satin foundation has a drop skirt of white chiffon, and a second, of point d'esprit, covered with lace medallions richly spangled. Two deep flounces of exquisite chenille fringe decorate the skirt. The bodice is cut low and combines a touch of blue with lace and chenille effects similar to those used on the skirt. The majority of the French gowns are very low this season, and the favorite in sleeves is a deep fall of lace, covering the elbow, from a knotted ribbon around the arm below the shoulder.

A point d'esprit, charmingly suited to a débutante has a deeply flounced skirt, with tulle ruchings shirred V shaped about the hips and wreathed with dainty fringes of tiny pink, tipped daisies. The wide bodice belt of pink louisine is drawn up from the waist in the back and crossed over the shoulders. The effect is novel and charming. Some of the loveliest gowns of the season are wholly hand-made, princess in outline, tucked from throat to hem with

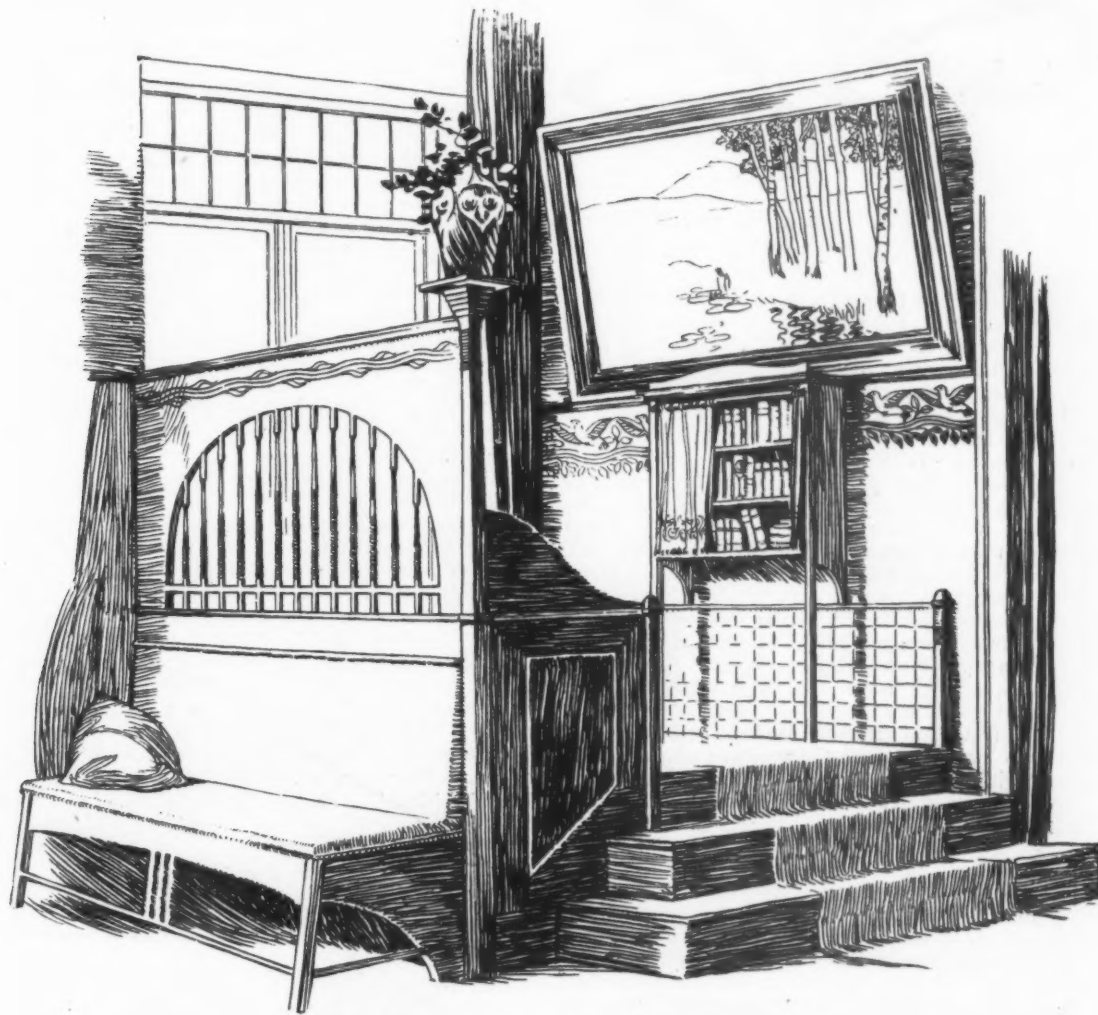
The Art Amateur

broad alternating stripes of medallions, fagot stitched into the materials.

In wraps there are in this shop some of the smartest. One of full length is an exquisite creation of white broadcloth, crocheted lace over black satin, with ermine stole collar. In furs there are some of the newest divided stoles in ermine, daintily lined with black lace over white satin. A mink victorine has the skins so joined as to give the effect of sloping shoulders, considered so desirable in former Victorian days. The fur is narrowed to the waist in front, and from there broadens in stoles to the bottom of the skirt. A blouse coat of Russian sable and

had at the price of a hundred or more each. Fine cotton waists, imported novelties, are much worn this winter, with golf sweaters, and the newest in this fashion can be seen at Arnold, Constable & Co.'s.

THE artists of the Van Dyck Studios, at Fifty-sixth street and Eight avenue, will hold a reception on December 2 from three until seven and eight until eleven o'clock. The studios of the following artists will be open. Mrs. A. L. Wyant, Mrs. E. M. Scott, Mr. H. Vance Swope, Miss Ethel Hore, Mrs. M. C. Ford, Mr. A. H. Clark, Miss Alethea Hill Platt, Miss



ARRANGEMENT FOR A CORNER WINDOW STUDY

heavy Irish lace has a muff of three heads and nine tails to match. A full length wrap of breitchwang has a broad Russian collar and deep cuffs of ermine, and is one of the handsomest garments of its kind seen this season. Sets in silver lynx, white fox and cloth and zibeline wraps for street wear are to be seen in a full assortment.

There are also imported tea gowns and matinées, with a bewildering array of silk skirts and fancy waists. The silk flounce on Jersey top is much worn, and can here be had in great variety. Trousseaus and matched sets of exquisitely fine underwear, as well as single pieces, night robes and skirts, can be

A. Lenaile, Miss Ella M. Pell, Miss Alta E. Wilmot, Miss Marion Swinton, Mr. Earl Stetson Crawford, Mr. Charles W. Hawthorne, Miss Elizabeth B. Ketchum, Miss Elizabeth Anna Coy, Mrs. H. M. O'Kane Conwell, Miss Florence P. Farnham, Miss Mary K. Tannahill, Mr. John Hemming Fry, Mrs. Charlotte B. Coman, Miss Marion J. Meagher, Miss E. Gene E. Lichtenwalter, Mr. E. Irving Couse, Mrs. L. Scott Bower, Mr. Carroll Brown, Miss Edith Penman, Miss Annie S. Lord, Miss Mary Kollock, Miss Gertrude Colles, Miss Anna S. Fisher, Mr. Frederick Crane, Miss Genevieve Allis and Mr. Francis Walker.



HOW TO DECORATE LAMP SHADES

By FANNY ROWELL

ARTISTIC girls, with plenty of time, or with energy, but not much time, put your knowledge practically to work in making home beautiful. Decoration is a broad field for talent, but in no place will there be better results than in the home.

Hundreds of girls who have studied in art schools find their sphere in the home, instead of painting salon pictures. Then with your brush, make home beautiful for the ones you love. Your taste has been guided by study, so you should not make the mistake of over-decorating. Make a useful article beautiful, but do not destroy its usefulness. It will not interfere with the possibility of greater work. Meissonier once painted figures on bon-bon boxes, and we wager they were well drawn and skilfully painted. He was young then, and he had to make some money to live upon while making fame.

Try painting, for instance, a beautiful lamp shade. Paint it in exquisite blending of colors, so the shade may look as well in daytime as when the light shows through. Paint it to suit the room in which it is to be, and with the touch of your own individuality.

The English drawing-rooms always have lamps. With our abundance of electric lights we often make the mistake of having rooms too brilliantly lighted to be restful. Subdued lights, mellowed by warm colors, bring out unsuspected beauties in a room. They give a feeling of ease and comfort. Glaring lights are unpleasant at social gatherings. The lights may be bright, but should be shaded. Lamps, well shaded, give the best light for a music room. The largest standing lamp should be near the piano, and the other lights should be arranged to throw deep shadows. A glare in the dining-room, directly in one's face, will mar the best of dinners. Pink shades, or buff, that merely softens the light without dimming it, will at the same time soften the complexion and the temper of your guest. You must make your guest contented if you would become a charming hostess.

The prettiest colors for an evening effect are the lights that come through shrimp pink shades, and the shades that deepen to red, and buff that may be deepened to orange. All the colors become more delicate with the light underneath, so to keep the delicate daytime effect the shades may be lined with pink or red, but quite dainty as to outside effect of color. The outside, the painted part, will be the only part visible in the day.

To commence, get a wire frame that may be bought for a trifle. The largest wires for large standing lamps cost not more than twenty cents. Wind narrow strips of paper or muslin closely around the wires, and tack with needle and thread, so they may be firm. The shade should afterwards be neatly glued to this framework.

Heavy paper called "egg shell" is the proper kind for the shade, if it is to be painted. It comes in several colors, dark reds, greens, and grays; but for a painting white is the best, as the treatment then is perfectly transparent. If dark paper is used, white paint is necessary and the opaqueness spoils the effect. Where gold ornament only is used, the solid colors serve very well, and red especially is effective.

Cut the shade out in half circle or fan shape and the height of the frame. Draw the fan shape with architect's compass or by the primitive method of string and pencil. Experiment as to size on stiff wrapping paper, before cutting out your first egg shell shade. It must form a perfect half circle to be of correct shape. The height of the frame determines where the smaller circle that goes around the top should be.

Use heavy but flexible cardboard for a frame that is to be covered with silk or satin, or the painted satin may be placed directly on the wire frame. Bolting silk over lining silk may also be so placed, or panels may be cut out of the solid cardboard to give a thinner effect in places. If the shade is in panels, as represented by No. 7, the cardboard should be of solid texture.

White Japanese paper is an artistic covering and may be decorated with water colors, or sketched upon with pencil or pen and ink. It is a firm material, transparent and worth clever decoration.

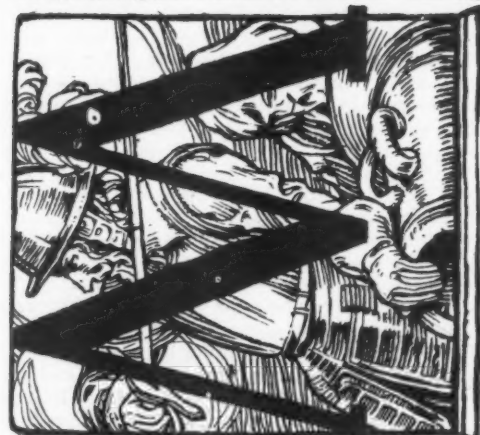
Sketches may be inserted, or photographs of celebrated pictures. Divide the space in thirds and place three photographs and surround with scrolls of gold paint, or place only one large, fine old print. Edge with only a gold band.

A landscape may be painted entirely around a shade. It should have soft blending effects, leaving something to the imagination, as far as possible from the generally accepted style of lithographic work; or a landscape may be placed in a panel and surrounded by scrolls as in sketch No. 6.

Candle shades make pretty souvenirs of a luncheon or favors for a German.

Embroidered linen or silk for shades must of





DECORATIONS FOR CHILDREN'S JUGS

The Art Amateur

A NEW EDITION OF A RARE BOOK



necessity be made opaque by lining, unless the embroidery is on both sides. Uneven stitches would never do for a background.

Tinselled shades are very pretty, spangled, where a decided dash of glittering color is needed. Little mirrors, too, are pretty, bits of isinglass inserted as they are on some Turkish hangings. They give a sudden iridescence that is attractive and quaint.

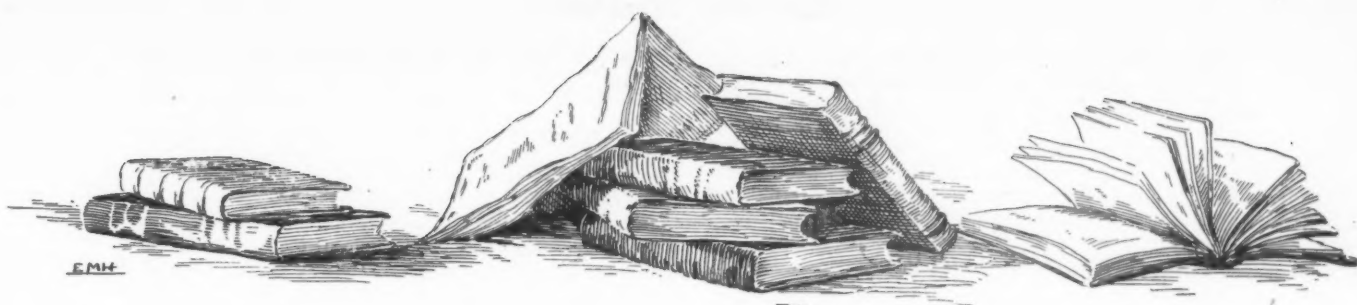
Of the flowers for lamp shade decoration, those with warm colors show best through the light. Pink and red carnations, and all kinds of roses are effective. Jonquils, asters, chrysanthemums have the warm colors, too.

Of blue flowers, or any cold colors, be careful. Violets, so charming in color by daylight, if painted the least strong, become too dark for ornamental effect by artificial light. A shade decorated with clusters of large double violets would be very pretty. It may be made beautiful for use at night by lining with cherry colored paper or silk. Bind the edges with gold or white braid, and have a gold fringe. The cherry lining will not be visible, yet by lamp-light will render the color exquisite.

Conventional designs in Persian, Egyptian or Grecian are lovely for lamp shades if appropriate to the base and the room in which they are to be placed. Make a careful drawing before mounting the shade. An Egyptian design should have a fringe of dark beads. The Grecian border should have only a severely plain band.

Water color gold comes in pans, the same as colors, and is lasting. If the gold is to be raised, mix a little plaster of Paris with water and a few drops of glycerine. The glycerine will keep it open long enough to place. It will afterwards dry very hard. Apply the design of bow-knots or rococo border with a long liner brush. It is done in the same way that raised paste is applied to china, placing moist clay in certain shapes and allowing it to dry. Mount the shade on the wire before applying the mixture, that it may dry in proper shape.

ETCHING AND ETCHERS, by Philip Gilbert Hamerton. The first edition of this work has been for some time exhausted, and copies of it are only to be had occasionally from dealers in rare books at fancy prices. In the present edition the book takes its permanent form, for it is stereotyped. The work has been brought up to date by adding notices of the most recent etchings of importance, and by explaining the newest practical improvements in the craft of etching itself, which are of proved utility and accepted by eminent workmen. This edition contains more than two hundred pages of entirely new matter, so that it may be considered as a supplement to the first. Mr. Hamerton treats the subject of etching and etchers in the broadest and most comprehensive manner; so clearly and thoroughly is the instruction given that the workers in this delightful art gain the most thorough and practical knowledge of it. We quote the following extracts from the book: "The art of etching has no mechanical attractiveness. If an etching has no meaning it can interest nobody; if its significant lines are accompanied by many insignificant ones, their value is neutralized." "A great etching is the product of a grandly constituted mind, every stroke of it has value exactly proportionate to the mental capacity; so that a treatise on etching is necessarily a treatise on the mental powers of great men." "Above all, it should be well understood that etching is not, as some imagine, a fit pastime for small minds; but that, on the contrary, its great glory is to offer the means of powerful and summary expression to the largest." "The etcher needs, no doubt, some manual skill, some patience and a moderate amount of care; but these avail him nothing if they are accompanied by the engraver's coldness. The one capacity which makes all his other powers available is the capacity for passionate emotion." "What makes a good etching so peculiarly precious is that it gives us meaning severed as widely as possible from mere manuscript. It is a lump of gold dug out of the artist's brain, and not yet alloyed for general circulation." "So far from being the most mechanical kind of engraving, etching, as we understand it, is the least mechanical, because the true etchers never think about mechanical perfections at all, using lines simply for the expression of artistic thought." "We affirm that an etched line, as a good etcher draws it, is less mechanical than a burin line, since its modulations, produced by the operations of the intellect or feeling of the artist, are more numerous and delicate, because the tool is more obedient. The anxiety to attain mechanical perfection would probably injure an etcher by diminishing the spontaneity of his expression." "The true finish lies in the intensity and successfulness of the mental act, and that may be proved quite as much by selection and omission as by hand labor. Always endeavor, in etching, to express your thought in as few lines as may be, and to put as much meaning into each of those few lines as they can possibly be made to convey. The real finish in etching resides there." "It is always a mistake to attribute too much importance to manual skill in etching, or in any other of the great arts. When there is the true understanding of nature, and the true artistic sentiment, manual skill usually comes with practice, and the greatest artists never trouble themselves about it, warning their pupils against anxiety on that score." There are numerous illustrations of etchings from the English, French and Dutch schools for the students to work from, and this book will be found of inestimable value to the workers in this art. (Little, Brown & Co., Boston, \$5.00.)



HOLIDAY PUBLICATIONS

THE PHAROAH AND THE PRIEST, an historical novel of ancient Egypt from the original Polish of Alexander Glovatski, by Jeremiah Curtin. Learning the power of a prose-writing poet, that knowledge of human nature given only to the observing seer among men, are the undoubted possession of Alexander Glovatski. No novel of such interest and power as "The Pharoah and the Priest" has been written about Egypt thus far. In this book the Egyptian state stands before us a mighty living organism in which the office of each part and its relations to the whole become evident as we read the volume. Egypt itself appears as affected by peoples and states of that period, and as she herself affects them.

Assyria, Phoenicia, Judea, Ethiopia are friendly or hostile, as interest or passion demands, just as states are in our day, while Assyrians, Greeks, Phoenicians, Hittites, Lybians meet and mingle in the life of Egypt or take part variously in the pitiless battle between the Pharaoh and the priesthood for dominion. The struggle and catastrophe take place in the eleventh century before Christ, when Egypt was already declining. (Little, Brown & Co., Boston, \$1.50.)

BY ORDER OF THE PROPHET, by Alfred H. Henry. In the fertile valley of Utah, lying in the heart of the Rockies, there is material for a score of books. Some day its full history shall have been written, and with its writing must come a revelation of conditions that have been well concealed during the three-quarters of a century in which Mormonism has been developing. This book deals with but one phase of that life—it is true in every essential feature, and is in strict accord with established facts. The story of the peopling of the valley is the story of a system of recruiting of strong men and women from all quarters of the globe. It tells of intrigue, of subtle proselyting, of defiance of the law of the land, of the necessary interference of military authority, all centered round the life story of a wealthy young English girl who has faithfully followed the love of her heart only to fall under the blight of the prophet commanding plural marriage. This novel is intensely interesting, and once taken up it will be found quite impossible to lay it down until the last chapter is reached. (Fleming H. Revell Co., \$1.50.)

JAPAN AND HER PEOPLE, by Anna C. Hartshorne. Miss Hartshorne writes of Japan and the Japanese people from an intimate knowledge of her subject at first hands, having been a resident of the country and brought closely into touch with native life. The book will take rank as a thorough exposition of the Island Kingdom and is written in a charming style. No more attractive holiday book will be issued this season. The two volumes are profusely illustrated with

fifty photogravures, and beautifully bound in deep blue and gold, with outside covers of blue. The box to hold the volumes are also of blue cloth. (Henry T. Coates & Co., \$4.00.)

VIENNA AND THE VIENNESE, by Maria Hornor Lonsdale. Vienna is in many respects the most fascinating and brilliant city in Europe. Miss Lonsdale has handled the theme with her accustomed skill, making one of the most readable books of the year. The fine photogravures, twenty-five in number, which illustrate the book, are quite equal to the others that have made the whole series so noteworthy and popular. The book is most attractively got up, with a cover of maroon and gold, and encased in a charming box of the same hue. A Christmas gift that is sure to give pleasure. (Henry T. Coates & Co., \$2.40.)

THE MEMOIRS OF PAUL KRUGER. This account of the life of the famous ex-President of the South African Republic is strictly autobiographical. It is Paul Kruger's "own story" of one of the most extraordinary careers of modern times, told in a simple, direct, vigorous way. He dictated it in Dutch to his private secretary, Mr. H. C. Bredell, and Mr. Piet Grobler, former Under Secretary of State of the Republic; and it reveals even in this English translation all the qualities for which the old Lion of the Transvaal is famous. In the midst of the plain narrative of events one is continually coming upon flashes of satirical humor, bits of homely wisdom enforced by anecdotes which suggest Abraham Lincoln, and terse sentences, sober in style but surcharged with the old man's indignation and wrath against the enemies of his country.

The earlier chapters deal with his boyhood and youth, especially with his experiences as a hunter and soldier. They furnish also an admirable narrative of the great Trek, the foundation of the Transvaal State, and the difficulties, domestic and foreign, through which it passed. The reader who is not familiar with the details of South African history will find in them an excellent summary of the information he requires in order to understand the origin of the late war. This is particularly true of the events which led up to the so-called War of Independence which ended with the British disaster of Majuba Hill. Into the military events Kruger does not enter.

When he comes to the last great and fateful struggle with England he sets forth the case of the South African Republic with great clearness, brevity, and apparent justice, relying throughout upon documents and events about which there can be no question. There are also bits of inside history which are of exceptional interest: on the whole, however, he prefers to base his defense upon facts which have been pub-

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lished to the world. This defense is most characteristic in its simplicity and forcefulness and most effective. Words are not minced—a spade is called a spade, a lie a lie—but the proprieties are never violated, the voice never raised, even in his fiercest assaults upon his arch enemies Rhodes, Chamberlain, and Milner. It is a volume which will be read throughout with profound interest. The frontispiece is adorned with a photogravure portrait of Mr. Kruger. (The Century Co., \$3.50.)

JEAN FRANCOIS MILLET; His Life and Letters, by Julia Cartwright (Mrs. Henry Ady). The world moves on so fast, and new phases of art succeed each other with such surprising rapidity in the present day, that to many ears the name of Millet may have an antiquated sound. Only twenty years have passed since the great peasant-painter died; but he has already taken his place among the classics, and the enormous prices that are paid for his works in England and America, as well as in France, prove how fully his genius is now recognized. He stands supreme among his contemporaries as the first painter of humanity who gave expression to modern ideas in noble and enduring form, and whose work will live when the passing fashions and momentary fancies of the day are forgotten. Mr. William Ernest Henley has done more than any living writer to make the great French master's work known in this country. "His Early Life of Millet" in the Cornhill for 1882 attracted considerable attention at the time, and his biographical introduction to a volume of twenty-two wood cuts and etchings, reproduced in facsimile, (1881) is one of the ablest essays that has ever been written on the subject. Apart from his artistic genius, Millet's personality is one of rare charm, for although a peasant by birth and education, he was a man of remarkable culture. He had ready widely and thought deeply, and was gifted not only with a poetic imagination of the highest order; but with fine literary instincts. His letters are delightful, and his conversation surprised men of letters by its terseness and originality. We quote the following examples: "Look at the actions of those men lifting the sheaves on their pitchforks. It is wonderful how grand those figures appear, standing out against the evening sky. Are they not like giants in the gathering darkness? See those figures moving in the shade yonder, creeping or walking along! Surely they must be the spirits of the plain! We know they are only poor human creatures—a woman bending down under her load of sheaves, or dragging herself along exhausted by the weight of her faggots. But far off they are superb! Look how they balance their load on their shoulders in the twilight. It is beautiful—mysterious!" The book is illustrated with nine photogravures of notable examples of his works, the frontispiece being a portrait of Millet, by himself. (The Macmillan Co., \$3.50.)

THE COMING CITY, by Richard T. Ely, Ph. D., LL. D., author of "Socialism and Social Reform." The twentieth century city, says Dr. Ely, is destined to embrace more than half of our population. The proportionate growth of cities is little short of marvelous. In 1790 only a little more than three per cent of our population were to be found in the cities. This has steadily increased until now 33 1-3 per cent, or one-third of the population, is urban. If corporate towns smaller than 8,000 inhabitants were considered, the percentage would be brought up immediately to fifty, or one-half. The problem of municipal government, therefore, becomes one of vital significance for every man, woman and child in the United States, since the conduct of our cities will

affect not only the dwellers therein, but the entire country.

The present small volume is suggestive rather than expository. It confines itself to pointing out tendencies in the past and present, and to describing and illustrating the progress in the spirit of municipal reform. It is accompanied by notes and illustrative material, and should prove helpful to all who desire to bring our urban life up to a higher plane. A leading thought brought out is that the city should not be run strictly on business lines, but rather as a well-ordered household, and that the mayoralty should be regarded as a profession. (Thomas Y. Crowell & Co., 60 cents.)

OLD ENGLISH MASTERS. Engravings by Timothy Cole, with historical notes by John C. Van Dyke and comments by the engraver. This is a collection of the engravings of Timothy Cole, the recognized master of American wood-engravers, contributed to *The Century Magazine* since 1896. It follows Mr. Cole's "Old Italian Masters" and "Old Dutch and Flemish Masters," and, like these volumes, reproduces upon wood many of the most famous paintings of the old masters in European galleries. The volume contains forty-eight specimens of Mr. Cole's work, and represents the more prominent of the older painters of Great Britain, including examples of the work of Hogarth, Reynolds, Gainsborough, Wilson, Romney, Crome, Lawrence, Turner, Constable, Wilkie, Landseer, and other famous English masters.

The text which accompanies the engravings, and which is both biographical and historical in its relation to this eighteenth century art, has been contributed by Prof John C. Van Dyke, author of "Art for Art's Sake," etc., and with notes by the engraver. In his preface Professor Van Dyke calls attention to the fact that "no such translation of old pictures has ever been attempted heretofore; and it is safe to say that no similar translation will ever be attempted hereafter. It is doubtful if there is a living engraver on wood save Mr. Cole equal to the task."

A limited edition of proof impressions of the forty-eight engravings of the Old English Masters has been issued in portfolio form. The proofs are mounted on heavy Japan paper and are signed by Mr. and by Mr. J. C. Bauer, professional proof-printer for wood engravers. The price of this portfolio is \$150 net, and only one hundred copies are offered in America, fifty having already been sold in England. (The Century Co., \$8.00.)

THE LITTLE GIRL NEXT DOOR, by Nina Rhoades, author of "Only Dollie." Illustrated by Bertha G. Davidson. A delightful story of true and genuine friendship between an impulsive little girl in a fine New York home and a little blind girl in an apartment next door. The little girl's determination to cultivate the acquaintance begun out of the window during a rainy day triumphs over the barriers of caste, and the little blind girl proves to be in every way a worthy companion. Later a mystery of birth is cleared up, and the little blind girl proves to be of gentle birth as well as of gentle manners. At the conclusion the two families are most pleasantly united, and any one must be hard-hearted indeed who could resist joining in the general rejoicing. Miss Rhoades will with this book more than continue the success which she won last year with "Only Dollie." (Lee & Shepard, 80 cents.)

BAYOU TRISTE. A story of Louisiana, by Josephine Hamilton Nicholls.

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wherein the cordial good feeling existing between the plantation negro and his old master's children and grandchildren is interestingly and convincingly portrayed.

The time of the narrative is since the war, the scene being laid at Southmeade plantation, on Bayou Triste, near the creole village of Vieuxtemps, and deals with the fortunes of the young master of the broken-down old home and of his humor-loving sister. It is grave and gay by turns, the love story of both the young people being interwoven with the portrayal of the free and joyous life of the plantation.

Miss Nicholls is the daughter of Chief Justice Nicholls, of the Louisiana Supreme Court, and is thoroughly familiar with her subject. The negro characters described are evidently drawn from life, there being nothing of the traditional negro of fiction about the group of old family servants that holds the reader's attention from first to last.

Uncle Ephr'um, the negro choachman and gardener, with his family pride and elastic conscience; "Mammy," stately and exacting, but loving withal; and Priscilla, the voluble old negro cook, are types that any one who has visited a Southern plantation will readily recognize. Priscilla, indeed, with her quaint, worldly wisdom, picked up from here and there; her audacious suggestions and many and varied experiences, is as striking a figure in her way as "Mrs. Wiggs of the Cabbage Patch."

The other characters in the book: Miss Dameron, the gracious mistress of ruined, but still beautiful, Oakwood; Madame Jean, the simple old creole woman, with her proud integrity and love of honor, and Colonel Beverly Lossing, the patrician gentleman whom fate had dealt with hardly, but who preserved his trust in human nature throughout, while playing minor parts, lend interest to a story that thoroughly repays the reader's attention. (A. S. Barnes & Co., \$1.50.)

GLIMPSES OF CALIFORNIA, and the Missions, by Helen Hunt Jackson, author of "Ramona," etc. With thirty-seven pictures by Henry Sandham, including numerous full-page plates, from sketches made during a journey through California with the author.

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Every one visiting Southern California should read this charming and suggestive book. (Little, Brown & Co., \$1.50.)

THE STORY OF JOAN OF ARC. For boys and girls, told by Aunt Kate, by Kate E. Carpenter, illustrated by Amy Brooks.

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and have a fine time while hearing the thrilling story, told in such simple language that they can readily understand it all. Their interested questions help to make many points clearer, and their bright comments furnish entertainment. Parents and teachers will also be greatly interested in this book from an educational point of view. The illustrations are such as make the book valuable as well as attractive. A frontispiece by Amy Brooks shows the family group, and the other pictures are good reproductions of the most famous paintings of incidents in the life of the "Maid of Orleans." A uniquely valuable feature is a fine colored map of France in the time of Joan. (Lee & Shepard, 80 cents.)

A BOY OF A THOUSAND YEARS AGO, by Harriet T. Comstock. Profusely illustrated with full-page drawings and chapter headings by George Varian.

One of the very best children's books of this or any other year is this one of Mrs. Comstock's. It first appeared as a serial in *St. Nicholas*, and was greatly admired for its beauty of style, although so simply told as to be within the grasp of a child. Of course the "boy" is the famous Alfred the Great. The illustrations are numerous, and equal in excellence to those in the most expensive works of fiction. This is a book to be put on one's list of gifts for the young. (Lee & Shepard, 80 cents.)

JOURNEYS WITH DUMAS THE SPERONARA. Translated by Katharine Prescott Wormeley. In 1834 the great French novelist set forth upon a series of journeys which furnished material for some delightful sketches and stories. The pages of the guide-books of the present day are filled with the love, historical and legendary, which Dumas gathered, and which is well known to travelers; but the great writer's tales and anecdotes are as fresh and entertaining as ever, and from this feast Miss Wormeley, the translator of *Balzac*, has gathered a series of volumes, the first of which is now offered. It describes a Mediterranean trip, taking the reader through Sicily. (Little, Brown & Co., \$1.25.)

BRENDA'S COUSIN AT RADCLIFFE. This story, which is the third in the "Brenda" series, describes the career of Julia Bourne at Radcliffe College, the women's annex of Harvard. As Miss Reed is herself a graduate of this college, the life of the Cambridge girl undergraduate is correctly portrayed. This story is intended to interest young girls in the more serious college life, as well as in its sports, therefore, study is shown to occupy a large part in the life of these students. But the social side is by no means neglected; from the Freshman reception to the Class Day spreads in the Fay House grounds. (Little, Brown & Co., Boston, \$1.20.)

THROUGH THE LOOKING GLASS, by Lewis Carroll. This is a companion volume to the Peter Newell edition of "Alice's Adventures in Wonderland," and is one of the quaintest and most delightful stories for children that has ever been written. The illustrations by Mr. Newell, comprising forty full page illustrations in tint from drawing, are so fascinating and full of humour that it is easy to imagine the joy and happiness of the boy and girl who is fortunate enough to find this gift on his plate on Christmas morning. In addition to the illustrations every page is enclosed in a fascinating border of green and white. There are three covers to the book. White and gold is the binding, next is a cover of green and gold, and outside of all to protect the inside covers is one of thin white paper with heavy black lettering. The book is incased in a dainty white box. (Harper & Brothers, \$3.00.)

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ROBERT BROWNING, by Stopford A. Brooke. This study of Browning's life and genius comes from a highly capable source. Mr. Brooke's previous work on Tennyson gave evidence of his superior insight into the poetic animus of the nineteenth century; and, therefore, his fitness for a similar book on the great companion poet of Tennyson—the one who alone challenges his supremacy in the Victorian era.

The first chapter is devoted to a contrast of Browning with Tennyson, a comparison all the more striking in the points of divergence which it sets forth, for there could scarcely be two characters, two minds, two creative methods, two artistic impulses more widely at variance than those which lodged in these men. The chapter, therefore, is invaluable as an introduction, since it places in clearer light some of the peculiar elements in the poetry of Browning, and his position as a poet.

Then come chapters on "The Treatment of Nature," "The Poet of Art," "Sordello," "Theory of Human Life," "The Dramas," "Poems of Passion and Love," "The Passions Other Than Love," "Imaginative Representations," "Womanhood," "Balaustion," and "The Ring and the Book." These titles will serve to give some idea of the thoroughness of Mr. Brooke's method. Such thoroughness is not misplaced in a many-sided poet like Browning, but is abundantly justified by results. Nor does the critic lose his hold on the reader on account of his close inquiry—if the reader be at all interested in his subject. For so great is the sympathy displayed, so telling are the numerous quotations, that one is led on from chapter to chapter with something of the zeal which must have inspired the poet himself. Brooke says of it:

"It is wonderful, after invention has been actively at work for eleven long books, pouring forth its waters from an unfailing fountain, to find it at the end as fresh, as keen, as youthful as ever. This, I repeat, is the excellence of Browning's genius—fulness of creative power, with imagination in it like a fire." (T. Y. Crowell & Company. \$1.50.)

CONFESSIONS OF A WIFE, by Mary Adams. This remarkable story, which has attracted so much attention as it has been appearing serially in The Century Magazine, is already one of the most talked about books of the decade. It is written in the form of a diary and letters which tell the heart-and-soul story of Marna Trent, "Wilderness Girl" and deserted wife.

The sources of the popularity of these "Confessions" are not far to seek. The leading sociological questions of the day are marriage and divorce; and in treating of them profoundly the author of this story does not go beyond her depth. The book presents not only a series of fresh and interesting situations, but treats with sincerity, and not flippancy, of the trials of an introspective wife. It is well written, full of a penetrating philosophy of life;

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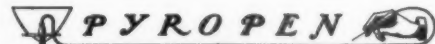
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Marna's attitude toward her husband and toward her friend, Robert, is the phase of the book being most discussed; in fact, Marna bids fair to be as thoroughly and pitilessly talked about as one's new next-door neighbor. (The Century Company. \$1.50.)

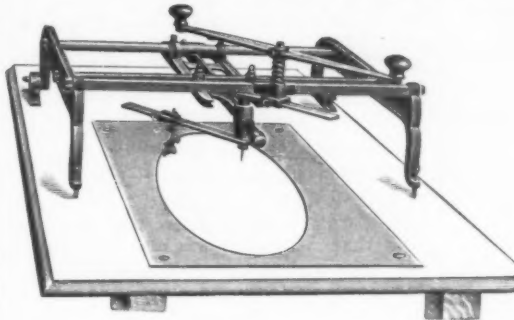
BARNABY LEE, by John Bennett. The scene and time of this book are New Amsterdam during the sway of Peter Stuyvesant. The hero—a runaway from the tyranny of a scoundrelly ship-captain little better than a pirate—is rescued from his many troubles by the timely capture of the Dutch city when the English fleet arrive. Many colonial notables, drawn with the truth and force the author exhibited in his previous book, "Master Skylark," play their stirring drama on this little stage.

While "Barnaby Lee" was first published as a serial story in *St. Nicholas*, yet there is so much in it that appeals to older people as well as to boys and girls that the publishers are offering it not simply as a "juvenile" but as a story worth the reading of people of any age.

Mr. De Land's illustrations are not only very numerous, but they are extremely good, and help to give the reader a vivid picture of New Amsterdam in the days when its doughty, one-legged governor stumped through the town. (The Century Company. \$1.50.)

NAPOLEON JACKSON, The Gentleman of the Plush Rocker, by Ruth McEnery Stuart. This new book by the popular Southern writer, Ruth McEnery Stuart, author of "Sonny," "A Golden Wedding and Other Tales," "Carlotta's Intended," "Holly and Pizen," etc., is a study of negro life in an exceedingly humorous vein. The hero, "Mr. Napoleon Jackson, Esquire," is unable to work because he has been "marked for rest," so his good-natured wife assumes the role of provider. The descriptions are clever, the idioms of speech accurate, the situations ludicrous, and the humor subtle. It is simple in plot, but its development shows a deep understanding of life, and it is evident that the story was not written merely to amuse. (The Century Company. \$1.00.)

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THE STORY OF DU BARRY, by James L. Ford. The history of Du Barry, the favorite of Louis, the Fifteenth, will be read with a great deal of interest at this time, now that Mrs. Leslie Carter is playing the part with such pronounced success. The book is profusely illustrated with all the scenes from the play. There are about sixty half-tone engravings and seven photogravure plates, the frontispiece being that of Mrs. Leslie Carter. The book is superbly got up, the cover is in royal purple silk, with fleur de lis in gold. (Frederick A. Stokes Company. \$2.00.)

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E. J. P.—Your old "cut work" and "Venetian embroidery" probably are the same thing. It is worked in buttonhole stitch, the figures outlined. The spaces are then cut out with sharp scissors. Red or blue silk or cotton may be used. The linen may be laid over a colored cloth foundation, or used as embroidery. It will have very much the effect of Irish lace.

C. J. R.—Hydrofluoric acid will remove paint from china. The method of using it is fully described in our May, 1897, issue.

DUPLICATE NEGATIVES PRODUCED IN THE CAMERA.—*Anthony's Bulletin* suggests the following process with permanganate of potassium to obtain duplicate negatives in the camera. The negative, lighted from the reverse side, is copied in the desired size, avoiding carefully an over-exposure. The development is done in a bath of 30 grains sulphide of soda (free from water) in a litre of water. To 100 cubic centimetres add half a teaspoonful (about 0.5 gram) diamidophenol in dry condition. Develop fully until the plate commences to get cloudy. The so-obtained positive is at once thoroughly washed and laid into a black tray, exposing it for about seven minutes to diffused daylight. It is then taken to the dark room, and 60 cubic centimetres of 10 per cent. permanganate of potassium solution, to which are added five or six drops of sulphuric acid, are poured over it. Rocking it continually, it is left in the bath until the image has disappeared. Wash and immerse the plate in 1 per cent. sulphite of soda solution. This will discolor it, and will show in the transparency a negative of bromide of silver, which is now blackened with a developer made up of a 60 per cent. sulphite solution, to which is added a little more of diamidophenol than was used at the first development. A concentrated sulphite solution is used as accelerator. The necessary density is judged from the transparency. Finally, apply an alum bath, wash, and fix.

DIES FOR MEDAL-MAKING.—In medal-making, the process is similar to that of coining, but coins are made in a machine for speed of production; the main points are the same, with the exception that it is necessary that the engraving should not be deep in a coin, or the metal would not be forced into every detail at one blow, as the deeper the engraving, the more force necessary to bring up the spirit of the engraving. The harness of the metal will also affect this, and therefore all blanks for medals should be well annealed. Having chosen the design, you may prepare the dies and collar. I give here a typical size—1½ in. diam.; all other sizes must be proportionate.

Dies may be made of solid steel, or iron and steel welded; if the latter, it will be necessary to go to a tool forger, who will forge what is called a steel through die. The collar must

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also be forged, so as to have a band of iron on its outer edge; if made of solid steel it may burst. Now chuck the dies in a lathe, and turn the faces flat, leaving the centre part raised about 3-16 in., and 1½ in. diameter, so as to allow the collar, which should be turned and bored the same diam., to fit without shake. When finishing the dies in the lathe, the edges must be turned away of sufficient depth to form a substantial edge; it will vary with the depth of the engraving, and much must be left to the turner to decide. A row of beads may also be knurled or punched with a double-bead punch if desired, and the best medals are usually turned on each face at the edge after being struck, which puts a good finish to them. Having prepared the dies so far, faces must be polished smooth with emery, and afterwards with oilstone, then coppered with bluestone (sulphate of copper), and they are then ready for the designs to be drawn on with a scribe, or fine steel point, taking care to draw the reverse way to what the design is to be. The engraving calls for skill, and it will be recognized the more skill put into it the better will be the resulting medal. As this is a light, artistic work, it surprises me that ladies have not taken it up. However, practice with a few gravers and a knowledge of drawing are necessary, coupled with artistic taste, and the dies will be engraved ultimately with success. Supposing them to be so, the next process is to harden them. This certainly calls for skill, and is only acquired after many failures; therefore, the beginner would do best to use solid steel dies as being less liable to fracture if not overheated. They must be heated to a bright red and plunged in cold, clean water. To make the engraving contrast with the bright smooth part of the medal, the dies are to be warmed until you just bear your hand on, then pour neat nitric acid over faces. If there are large patches of smooth ground, protect with wax, leaving the acid to bite about twenty minutes; wash and oilstone the faces smooth. Both must now be lapped by a lapidary, and are then ready. The collar is now hardened and lapped in the hole, so that the edge of medal does not stick after being struck. Blanks must be cut out in a press a shade smaller than 1½ in., so as to drop in collar easily. As to thickness of blank, you will find this out by trying one; the deeper the engraving the thicker the blank. A few minutes' trial will suffice; but take care you do place a blank between the dies before you strike, otherwise you will ruin both dies. Metal of all thickness is best obtained at the numerous dealers. As to roll it yourself, it would be a waste of capital and time. I think these lines will give a good insight into the art, and hope to give more details in a future letter.—J. Walsham.

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WASH DRAWINGS.

F. L. J.—Wash drawings for reproduction are generally drawn upon a medium grade of Whatman's or other good water-color paper. The coarseness of the grain or texture is a matter of choice with the artist, some preferring a smooth surface of very thick cardboard, while others select a rough-grained paper of ordinary thickness. The principal requisites for such drawings are that the paper shall not be too rough, and that the ink shall be a pure, rich black. The pens, both large and small, are as much a matter of choice with the draughtsman as are the brushes of the painter. In fact, some pen-and-ink drawings are made partly with washes, and a fine camel's hair brush is used in conjunction with the pen. This method is especially noticeable in some of the clever illustrations seen in French magazines and papers. In some cases Chinese White is used in conjunction with the India ink, the technique here being a combination of line and wash. For this style of drawing a heavy water color paper is most satisfactory.

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TO CLEAN A PLASTER CAST.

S. M. B.—To clean plaster casts is generally very unsatisfactory. The yellow spots are the hardest to remove. These are caused by iron in the gypsum. When plaster casts are new is the time to prevent this formation. This is done by hardening the surface, which is a very simple process. Make a hot saturated solution of borax and apply to the cast with a brush. Two or three applications will generally be sufficient, yet sometimes five and six may be necessary. Next apply a hot saturated solution of chloride of barium (two coats); after this two or three applications of soap and water. Rinse off thoroughly in clean water, or until the water forms beads upon the surface of the cast. To further whiten, apply flake-white rubbed up in gum water, using a wide camel's hair brush.

PLATE—WHORALEBERRIES.

DELFT GREEN will give a pretty gray green for the ground color. The berries may be variously tinted, from the unripe green ones, through bright red to almost black, and they have a heavy blue gray bloom, giving considerable variety in the coloring. Use moss green and pearl gray; shade with brown green, giving some a red cheek. For others use carnation and violet-of-iron, and for those fully ripe, deep blue and deep purple with a little black. Sometimes let the purple show clear in part of a berry, especially at the blossom end. The light is blue gray, softened off into the dark color, showing the bloom. The leaves are strong, warm green, moss and brown green and green 7. Let some be tinted with brown and violet-of-iron, also use touches of violet-of-iron about the stems. Repeat the groups in the shadowy forms in tinted grays, and carry the same into the scrolls to a certain extent.

A simple treatment for an inexperienced person would be to put in the scrolls with pearl gray and delft green—not very strong—cutting out the lights very carefully. All this work must be extremely neat. Paint the berry groups and the shadow forms in their proper colors; use pearl gray through all the greens, and keep the outlines soft. Then after firing, tint the plate from the edge in with delft green, and inside the scrolls break into warm gray, pearl gray, or any soft tints that harmonize. Carry the color pretty much over the berries, and retouch the latter as necessary, using the same colors as before. Touch up the scrolls with clean, true lines—not too strong. Cut out the lights, and retouch delicately with white enamel. On designs of this character very beautiful effects can be got. But it all depends upon the color sense of the artist. It would be impossible to put into words all the subtle changes that may be made with these tinted grays.

S. M. G.—A figure said to be "inscribed" when it is so drawn within another figure that all its angles or its circumference touch the boundary-lines of that figure. A figure is "described" when it is drawn outside of another, so that every side of the figure without shall touch an angle or the circumference of the inscribed figure. It is "circumscribed" if the figure without be a circle.

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